

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 7.

NEW YORK: SATURDAY, FEBRUARY 15, 1879.

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THESPIAN IN GOTHAM.

LATEST EVENTS IN THE THEATRES OF THE METROPOLIS.

The Boucicaults at Booth's.

An enthusiastic and brilliant assembly awaited the rising of the curtain at Booth's Theatre on Monday night. Most of those present were, of course, of the generation which knew not Agnes Robertson, the fair, fragile maiden, with her slight figure and wealth of sunny hair. But many bare and grizzled polls scattered through the throng, doubtless sheltered sweet memories of Jessie Brown and the Siege of Lucknow. Of such was the writer of these lines, who has cherished a lively recollection of the "days that are no more." With the maturity of power, (the gift of increase of days) has come to the "sweet Agnes" of our boyhood an amplitude of figure which reveals little of her earlier charm. But professionally she has broadened and ripened. Her method shows the closest attention to the most trivial details; her business always accurate and prompt, her reading clear, emotional and distinctly understood, everywhere carrying the sympathies of her hearers away with a rush of feeling spontaneous and irresistible. For Mr. Boucicault it is too late in the day to say anything new, suffice it to remark that he was himself, the most eminent Irishman on the English stage—the shrewdly wise, witty, reckless, careless, sly and tender-hearted scamp we know so well. The Danny Mann of Dominick Murray was a revelation to those who only knew Dominick Murray as the hero of the blood-curdling melo-drama so dear to the "gallery gods." His rendition was full of power, kept well in hand, but which now and then overleaped its restraints and electrified his auditors. Miss Dyas gave us a beautiful and winning picture of a character we have not hitherto fancied overmuch. She made Anne Chute womanly and tender, as well as alert, vigilant and practical. The piece was finely cast, and every character was played with grace and spirit.

The full assignment of parts was as follows:

Myles-Na-Coppaleen.....	Dion Boucicault
Eily O'Connor.....	Mr. Dion Boucicault
Danny Mann.....	Dominick Murray
Anne Chute.....	Ada Dyas
Mrs. Cregan.....	Jennie Carroll
Hardress Cregan.....	J. A. Kennedy
Kylie Daly.....	A. C. Baire
Father Tom.....	Vincent Hogan
Mr. Corrigan.....	J. H. Rowe
Bertie O'More.....	Clarence Merighi
Hyland Cregan.....	Murray Wood
Servant.....	T. F. Francis
Corporal.....	George Mordant
Mrs. Sedley Smith.....	Shelley
Kathleen Cregan.....	Hattie Richmond
Ducie Blennerhasset.....	Florence Steele

Revival of the "Crook."

The preparations for the revival of The Black Crook at Niblo's are rapidly going forward under the direction of the Kiralfy Brothers. It is expected that this revival will surpass in brilliancy and splendor all those which have preceded it. In reply to various interrogations, Imre Kiralfy has been saying something about the production.

"There is not a scene in the new spectacle that resembles what New York saw in the old Crook. Where, for instance, they used a pair of 'flats' in a scene, we shall have a complete set. You know that is the same as an interior scene in a comedy. My brother and I have made all the plans, and the coloring has been done by French artists. It will be the most costly spectacle ever produced in this city. I don't want to disparage any previous spectacle, still I repeat that New York has never seen so gorgeous a spectacle as the one we have been working on. Why, since the Crook had its immense run of eighteen months, scenic art has taken immense strides. There were aesthetic faults in the old spectacle that cultivated audiences to-day wouldn't tolerate for a moment. You see they have been educated up to a higher standard. Then, too, we have an advantage in knowing how to lay out a large amount of money to very good purpose. To judge by some of the spectacles produced in this city, money is not always spent in the right way to obtain the finest scenic results. The labor of producing a spectacle is greatly underestimated by an average audience? An extraordinary requires far more attention to details, more hard study and greater expense than is necessary in producing an ordinary play. A manager may use for the latter such scenery as he has in stock, to the extent of three-quarters of the stage setting. It seldom takes more than two weeks to get ready for the production of almost any drama. For spectacular plays, however, artists have to make a perfect model of the stage in miniature. Everything must be done on paper, the scenery in colors, the traps and paraphernalia of the stage in their places, and the players in costume. The elevations are made on a scale that is mathematically exact. I have been working on these models several months. You see here exquisite models of cardboard standing on a pine board." They represented players in full costume, delicate foliage on trees and exotics, a castle in the clouds, and other charming portions of the coming spectacle. The pieces of pasteboard are so set up that the "show" was an exact reproduction, in miniature, of that seen by the spectator from the vantage-ground of an orchestra chair.

"A model like that tells exactly how a scene will look. It's easier to discard a model than a scene or a set of costumes. The harmony of colors, the groupings, and, in fact, the whole mise-en-scene can then be seen. There is the Palace of Lase, scene 1, displaying a beautiful model. The archi-

ture is exceedingly lifelike, and you can see lace in myriad forms draping a hundred portions of the scene. The shades of color are carefully graded, so as to be more pronounced in the foreground and fainter in the background. That is how the perspective is obtained.

"If there should be 200 costumes in one scene, they must all harmonize. A little faulty coloring on one costume will spoil the whole thing. In the Terrace scene about 200 people appear, and the greatest care will be necessary to have an artistic grouping of colors. There is a model of Azurine, who is dressed in gay colors. Now she mustn't be allowed to pass near anybody with a costume made up of colors just as dashing. In producing a spectacle, the most important person is the ballet manager. Then comes the stage manager, the scenic artist and his assistants, and the head machinist with his score of workmen. The costumer, armorer and the illuminating corps are also very important persons in preparing a spectacle. There are eighteen scenes in Black Crook, and a model had to be made for each one. They are professional secrets or I could tell you interesting things about them. The ballet will be especially strong. It will be led by Mlle. de Rosa, and there will be 8 seconds, 48 coryphees, and 120 extra ballet girls. They have been selected with great care, although the number is not entirely completed."

The original cast of The Black Crook on its first appearance at Niblo's, September 12, 1869, was as follows:

Herzog.....	Charles Morton
Rudolphe.....	George C. Boniface
Greppo.....	George Atkins
Wolfenstein.....	John W. Haisdell
Von Puffengruntz.....	J. G. Burnett
Zamel.....	E. B. Holmes
Dragonfire.....	Herman Foster
Stalacta.....	Annie Kemp Boxler
Amina.....	Mrs. G. C. Boniface
Carline.....	Millicent Cavendish
Dame Barbara.....	Mary Wells

The original "run" was 474 nights.

In the new cast, W. H. Lytell will play Greppo, and Frank Tannehill Herzog.

John E. Owens at the Park.

At the Park Theatre Mr. Owens continues playing in The Victims and Solon Shingle—two performances presenting this admirable comedian at his best. His Joshua Butterby in the former piece is as unctuous a piece of jollity as can be seen, and of his Solon Shingle it would be difficult to say anything new in praise. Mr. Owens is in the last week of his engagement, which has not been as prosperous as the very evident deserts of this truly representative actor called for. The support furnished has been of the best. Frank Mordaunt does admirably with Mr. Merryweather, and Mr. Padgett as Cuddle, the canny Scotch economist, presents a unique character sketch. Mabel Jordan is a young actress, who, despite a certain affectation of speech and awkwardness of bearing, shows much intelligence and skill of a good sort. Sara Stevens is an actress of the ingenue order purely, and will never be anything else. However, she shows well-directed endeavors in everything, and in The Victims is quite pleasing. Mary Stuart is, so to speak, a female comedian, and inclines, therefore, greatly towards caricature. She makes her part of Miss Crane very amusing. In Solon Shingle there is, of course, very scant opportunity for the performers. Mr. Owens' inimitable rendition engages the best share of attention—to the exclusion of those who play the other parts. It is to be noted that Mr. Abbey mounts The Victims in as good style as would a manager intending to run a piece a hundred nights. In this particular, as in the merits of his casts, he is making the Park second only to Wallack's, and creating a confidence in his ability, which augurs well for the permanence and prosperity of the Park under his management.

At the Lyceum the Pinafore company continues its representations. Some of the members of last week's company have gone to the opera with Bartley Campbell's company in Williamsburg, this week. Their places have been taken by a new set. Miss Estelle Mortimer, a clever and vivacious actress, still does Little Buttercup, and Frank Drew has, with repetition, improved upon his Admiral Porter, K. C. B. Mr. J. M. Brown, who plays Captain Corcoran, is decidedly the weakest member of the company, he is quite destitute of voice and a very bad actor. The chorus has been badly cut down in numbers and efficiency, and altogether the whole rendition seems to suffer from lack of capital. However, the performance is fair and has given reasonable satisfaction. Next Monday night Frederick Paulding (Dodge) makes his appearance as Bertuccio in The Fool's Revenge, under the management of Aaron Appleton. Mr. Paulding belongs to a good family in this city, and is represented to be not without considerable talent. The company which supports him will be strong.

At the Bowery Nathan Hale is continued to fair houses. The treatment the piece receives is hardly of the best, but it seems to satisfy the patrons of this theatre. Last Saturday a study of history, through the medium of the drama, was practically demonstrated when 2,500 school children were present through invitation of Manager Hofele to witness the performance. The little ones were delighted. Between the second and third acts Alderman Matt Stewart made a speech, thanking the management and the authors. The play has been somewhat improved since last week. It will be continued all this week in connection with The Shoemaker of Toulouse. Another novelty is in preparation.

At Niblo's Garden this week the now reigning sensation of H. M. S. Pinafore is being represented, the cast being as follows:

The Admiral.....	Sol Smith
Captain Corcoran.....	H. R. Humphries
Ralph Rackstraw.....	L. Digby
Dick Deadeye.....	Harry Chapman
The Boatwain.....	A. D. Barker
Josephine.....	Miss Lesitta Ellani
Little Buttercup.....	Grace Clare
Hebe.....	Emma Mettler

The performance on the first night was disjointed and showed defective rehearsals, but it improved on succeeding nights. The company is rather weak on the score of vocal ability, but as an acting organization is fair. Mr. Sol Smith makes a very laughable Admiral and is probably the best in the piece.

Proceeding the operetta the crisp comedietta of A Morning Call is given, with Frank Tannehill and Annie Ward Tiffany in the two leading roles.

At the Standard H. M. S. Pinafore continues to crowd nightly the house, and two or three nights last week people were turned away. Eugene Clarke and Henri Laurent of the original cast, are no longer in the company, but otherwise it is unchanged. It will be played until further notice, of course.

At Wallack's Ours has been drawing splendidly. So long as the good business lasts there will be no "change." Boucicault's play of Spellbound will be the next novelty. Rehearsals are now in progress.

John A. Stevens is in the last week of his engagement at the Globe Theatre, and has been playing in Unknown to a succession of good houses. The performance has proved attractive here for a month.

Henri Laurent's Case.

When J. C. Duff was organizing his Pinafore company for the Standard, Henri Laurent, erstwhile tenor of the Oates troupe, was out of an engagement. Mr. Duff hired him to play the role of Ralph Rackstraw in the opera during its run at the Standard.

About two weeks ago Laurent quarreled with Mr. Duff. It grew out of a little dispute about the acceptance by Laurent of an offer to play Ralph with a rival company. This was distasteful to the management of the Standard Theatre, and evidently anticipating some departure from the company on the part of Laurent, Duff took the precaution of holding Mr. Hatch in readiness to play his part.

On Saturday night Laurent had a discussion, during which he vociferated his demands for salary and threatened to appeal directly to the audience. What passed between them is somewhat differently narrated by either party, but it would seem that both waxed quite warm. Mr. Duff told Mr. Laurent the audience were in waiting, and intimated that he had better "go on," a proceeding which the actor declined to do. Then Mr. Hatch was called on to fill the role, and the result was some very hard words and threats and loud talk, so the police were sent for and Laurent was arrested and lodged in the Twenty-ninth precinct station-house. "Disorderly conduct" was the charge made by Mr. Duff, and this was explained to mean that he had threatened to take the life of Mr. Hatch if he dared to assume his part.

On Sunday morning Laurent was still a prisoner in the Jefferson Market Police Court. A night in a cell of the Thirtieth street police station had not improved his appearance. He was discharged from custody.

The Rice Troupe's Troubles.

There has been another legal trouble about the Rice Evangeline party. On Saturday evening Sheriffs Murphy and Deputy Sedgwick handed the treasurer of Col. Sinn's theatre, Brooklyn, a paper that turned out to be an attachment upon that portion of the evening's receipts then belonging to the Rice company. Mr. Sedgwick at the same time served the leader of the orchestra with a document that attached all the music of the piece. The writs were issued in the suit of Mary B. Booth against Edward Rice, which was begun in the Supreme Court, to recover a claim of \$634 that the plaintiff alleges is due her for a week's board of the company at the Mansion House during their visit to Brooklyn last fall, when they played Evangeline. At the close of the performance the stage door was invaded by the Deputy Sheriffs, and all the stage paraphernalia, scenery, and wardrobe belonging to the company were levied on in the same suit. Charles C. Rice and Mr. Nunnemacher, the managers of the combination, allege that they bought Ed. Rice's interest, and that there is no property in the company belonging to him. The attachment was made after the performance was over.

A Chance for the Convict Critic.

The G. W. Young Dramatic Combination Company gave their third entertainment to the insane on Blackwell's Island on Friday last. The programme opened with a minstrel performance, sketches, and variety performances. The following gentlemen deserve great credit for the able manner in which they acquitted themselves: Messrs. Howard and Coyne in their Irish specialties; J. W. McNally and Edward Miller in their motto songs and duets; Harvey and Newcomb as the "Lackawanna Spooners"; Macon and Palmer as "Mr. and Mrs. Malone"; J. Thompson in drum solo; D. Emerson in banjo solo, and Ed. Morris in negro specialties. The company will give another performance at Blackwell's Island on the 21st.

Julian E. Ralph of the World has nearly completed a new play.

Items from an Alleged Dramatic News-Paper.

(Issue of last Thursday.)

1. Laura Wallace made her New York debut on Saturday last, playing Annie Leigh in Enoch Arden, at the Broadway. The lady is an acquisition.

2. Agnes Elliot, whose domicile in Washington has hidden her light under a bushel, is a young and estimable actress, who will soon make an appearance on the metropolitan boards. Of the young emotional ladies of the stage, she is accounted one of the most promising.

3. Katherine Rogers was taken very sick on Saturday night at the Novelty Theatre, in Williamsburg—so sick, we are told, that she lay unconscious from the time she was suddenly prostrated, up to two o'clock on Sunday afternoon. It was feared at one time that she was dying. The immediate cause was heart disease. Mr. Boucicault was summoned, but he did not go.

4. The Park Theatre, after a slight drop in business for the last week of The Cricket on the Hearth, picked up tremendously on Monday night, with The Victims and the People's Lawyer. John Unit and Solon Shingle are two of the most remarkable impersonations, not only of Mr. Owens' repertoire, but at any time extant on the English stage.

5. Mrs. Rankin caught a cold which almost resulted in pneumonia, at the Williamsburg Novelty Theatre, where the dressing-room accommodations are described as something disgraceful. Maggie Mitchell refused an engagement on that ground.

THE FACTS.

1. Laura Wallace played at the Park Theatre, this city, last May.

2. Agnes Elliot has been playing at the Fifth Avenue Theatre all this season, and played last year at the Park.

3. Mr. Boucicault was not summoned, as there was no need that he should be. The statement in the A. D. N. was made out of the "whole cloth."

4. John Unit is a character in the play of Self. Mr. Owens' part in The Victims is Joshua Butterby.

5. Maggie Mitchell's refusal to play at the Novelty Theatre, Williamsburg, had nothing to do with the accommodations, but with a disagreement about terms.

Next!

McCullough Stops a Panic.

Great excitement over a false alarm of fire occurred in Masonic Theatre, Nashville, the other night during the presentation of Richard III., to a crowded house by John McCullough, and had it not been for the presence of mind of John McCullough, Governor Marks, John J. Carter, the editor of the Banner, and others, a terrible panic, attended by loss of life, would have resulted. During the third act smoke was observed issuing from the register situated on the right side of the stage, near the orchestra, in front of a private box. Commencing in small puffs, it increased in volume until the right side of the stage was almost obscured from view. Soon after it was first noticed ladies and their escorts commenced leaving, and as the smoke grew denser the number departing increased. When about two hundred had left an alarm of fire was sounded by some person in the gallery. The audience rose en masse, and all were on the point of dashing out when McCullough and the company rushed to the footlights, exclaiming, "Keep your seats!" Judge Marks, John J. Carter and others urged all to resume their seats, saying there was no danger. One lady fainted and was carried out. The excitement died out and all sat down. The rest of the act was then given, and after the curtain fell Mr. McCullough appeared and congratulated all present on the good sense they exhibited in remaining, and assured them that the smoke was caused by fresh coal being put in the furnace.

Mapleson in Philadelphia.

When the sale of seats for Her Majesty's Opera Company began in Philadelphia at 1210 Chestnut street, the crowd was large and the sale good. The subscription sale closed the night before and Business Manager Davis carried \$16,000 to the Keystone Bank credited to that account, but how much of that is due to the investments of speculators does not appear. Since the Mapleson Company came to this country its performances have been haunted by speculators, and in Boston Fred. Rullman, who is the king of all of them, is said to have put away his own share of profit not less than \$1,700. Rullman was over here the other day, but did not buy seats himself, although it is thought entirely probable that by means of agents he secured a number of choice seats, which will bring five dollars each when the opera opens. One speculator has shown his hand, whose transactions on the pavement in front of the South Broad Street Theatre have made his face familiar to Philadelphians. He has secured thirty-eight seats for each night by subscription, for which he paid in the gross \$1,026.

The subscription sale was conducted by Mr. Campbell, Treasurer of the Academy, who, acting under specific instructions from Mr. Haverly's manager, Mr. Davis refused to sell any "blocks"—that is, large number of seats to any one person, but the happy possessor of the thirty-eight seats obtained by subscription, worked by means of agents, and now displays his tickets for sale on the sidewalk in front of the music-store.

The managers of these houses attract the

speculators profess to be savagely angry with the speculators and to take every means to put an end to their business. Their efforts in several instances have gone no further than to post in front of their ticket-offices a placard reading, "Do not buy of the speculators."

It is a fact, however, that the speculators find their business remunerative, and that they are able to offer large sums for privileges, as, for instance, a telegram to Cincinnati, addressed J. H. Haverly, was sent last week, which read: "Will give \$3,000 for the privilege of the sale of seats." And the answer, said to be addressed to a New York speculator, came back: "No; you cannot buy. J. H. Haverly."

Mr. Davis says that Mr. Haverly and Mr. Mapleson will do all in their power to prevent speculation in tickets for several reasons, the principal of which is that, hoping to continue the presentation of opera from season to season, they cannot afford to do the public the injustice of making tickets cost nearly double their first price. "However," continues Mr. Davis, "we cannot prevent it altogether. The law in no State provides a penalty, and the more you fight against them the more you advertise them. I can assure you, though, that there will not be a hundred seats a night held by speculators, during the season commencing Monday."

Despite these promises it does appear that the speculators are flocking into town, and as they are shrewd and know the nimble dollar, they may, and probably will, have tickets for sale on the opening night.

Where Adjectives Are Useful.

Miss Minnie Hawk seems to have quite turned the heads of the St. Louis reporters. Six of them waited upon her one evening, and one of them gives a column of his experience and impressions to the Times-Journal. She reminded the scribe at first of Miss Kellogg, as both are "dark and buxom," but he concludes that Miss Hawk is "sprightlier, has a livelier tongue, a keener sense of humor, a prettier laugh, a pleasanter smile, and a plumper hand." He departs with the conviction that "her talents are extraordinary, her beauty is famed, her ambition is lofty, her resolution is unflinching; but higher than talents, lovelier than beauty, grander than ambition and more enduring than resolution, is her noble womanhood, with its subtle influences and glorious, unselfish impulses." We are not informed whether the vacancy on the Times-Journal reporter staff has yet been filled.

Buildozing the Blondes.

Our correspondent at Bridgeport, Conn., sends the following account of May Fisk's trouble at Brocton, as given by the lady herself: Miss Fisk had accepted an offer from the manager of the Fall River Opera House to play in Brocton one night on a percentage. Just as the curtain rose three officers scrambled on the stage and took into custody the male portion of the troupe. Later it was learned that the arrest was made through a breach of the town ordinance in not procuring a license—a something with which the Fisk troupe had nothing to do, as it was a part of the business of the Fall River manager.

Next morning the troupe was escorted to the train by half the population of Brocton, and on arriving at Bridgeport received a message from citizens of the former place, inviting them to return, and guaranteeing that there would be no trouble. The Blondes have accepted the offer for the 15th.

An Echo Borne on a Southern Breeze.

[From the Washington Album.]

Of the Dramatic News, which is continually and persistently attacking members of the dramatic profession, THE MIRROR concludes a lengthy editorial as follows: "The chief of the party is a branded convict, a spy and traitor during the late war, and a fugitive from a prison in Europe. He is the actual editor of the paper. The second is a man still under the surveillance of the New York police, 'on the limits,' and prohibited under bonds from leaving the country till he has answered the criminal charges pending against him; already convicted for libel, openly accused of slander—a man the police are always looking for. This is the ostensible but irresponsible editor. The last of the trio is an alleged dramatist, a contributor to stage literature, whose works no manager in this city has ever had the courage to present, a bright satellite in and graduate from the Beecher school of Brooklyn morality—which tolerates Satyrs in the prayer-meeting, and looks for saints on the stage. This is the 'toff' worker and salaried man of the staff. And who are the 'backers' of the paper which has so long preyed on the means, fame, and forbearance of the dramatic profession? The chief is a bankrupt fugitive who has fled to another State to defraud the professionals who engaged with him. The other is a thief and black-leg for whom the police of two cities are looking; an idle, worthless parasite, living off the charity and subsisting through the credulity of the profession he disgraces. It is these men who are assailing the stage and its members. They have received their first blow."

A permanent theatre has been started in Rome, N. Y. W. S. Sink, proprietor of the Opera House, has constructed a stage and procured scenery for a store formerly occupied as a carriage warehouse, and gives entertainments.

MUSIC.

MUSICAL EDITOR. - MR. JULIAN MAGNUS.

"Pinafore" at the Fifth Avenue.

During the present rage for Pinafore the entertainment now offered at the Fifth Avenue will probably fill up the time required to prepare for Thro' the Dark as profitably as anything Mr. Harkins could obtain. With the exception, however, of Miss Corelli, who makes a very good Josephine, the performance is not equal to that at the Standard. Miss Corelli sings well and has a pleasant voice, but the high notes in some of the concerted movements were rather too trying for her. Mr. Laurent's performance was the same the public has grown accustomed to. Mr. Peake's voice is not particularly sweet, though he sings fairly and acts intelligently. Mr. Burnett cannot sing, and was dramatically unequal to Sir Joseph. Miss Gurney as Buttercup, sang fearfully out of tune, and Miss Foy was altogether too pronounced as Hebe. Messrs. Harton and Houten were respectable as Dick Deadeye and Bill.

The piece has been neatly and effectively placed upon the stage. Mr. Maretzek has scored the work with considerable skill, but his musicians, probably infected by the spirit of the work, were too often "at sea."

Foreign Musical Notes.

Rubinstein is threatened with total blindness.

A new Stabat Mater, by Theodore Gounod, was produced under the direction of the composer at the tenth Gewandhaus Concert at Leipzig, and was favorably received.

Mme. Carolina Ferni, the Italian prima-donna and violin virtuosa, has had an opera written for her special capacity by Signor Mercuri. The libretto, *Violino del Diavolo*, is by Signor Fernando Fontana, a young and talented writer. The story is of a gypsy girl, Delia, who falls in love with a soldier, whom she nurses on the battlefield. Her lover is in love with a noble maiden, Gilda. A necromancer appears to Delia and leads her to a magic violin, by playing which she enchants her lover, who returns to her. The spell is broken by the magician, and dies of disappointment. The opera has proved a success, the violinist and singer reaping great applause. The composer conducts the opera, and intends to make a professional tournee of Italy and the Continent.

Signor Francelli, leading tenor of Col. Mapleson's London company, is said to have a finer voice than Campanini, but he acts like a stick. He has been engaged for the Spring at the Liceo, Barcelona.

Foreign Amusement Notes.

Sothern is in Rome and improving in health.

Mr. George Rignold is playing Henry V. in Australia.

Eighty-six new pieces were brought out at the Paris theatres in 1878.

The last advices report Mme. Patti as singing to large audiences in Hamburg.

Marie Aimee was at last accounts recruiting her health in Nice.

It is reported that Halanzier has resigned from the management of the Grand Opera House, Paris.

Manager Hollingshead was soon to produce Chammont's latest Parisian success, *Le Grand Casimir*, performed at the Varieties.

The fourth anniversary of the production of *Our Boys* at the Vaudeville was celebrated on Jan. 16. It stills draws largely.

The Vokes Family will open at the London Aquarium during Easter, in *The Belles of the Kitchen*, after the run of the Drury Lane pantomime.

Antonio Orsini, who recently sued Henry Mapleson for salary as musical conductor of H. M. Theatre, was non-suited on the grounds of his incompetency.

Strauss' new operetta, *Blinderkuh* (Blind Man's Buff), has been produced at the Theatre an der Wein, Vienna, to indifferent success, caused mainly by a feeble libretto.

It is announced in London that Col. Mapleson hopes to have Christine Nilsson and Etelka Gerster appear together in America next season, and that he will retain the chief members of his present company.

The payment of the £1,000 policy due to Mrs. Mann, the lately deceased mother of H. J. Montague, has been secured to his sister. Lord Newry made no attempts to seize it for a claim against Montague, as had been stated.

Offenbach's new opera bouffe in three acts, *La Marocaine*, was produced on the 13th at the Bouffes Parisiennes, and achieved a reported failure. One scene shows a father and son, both infatuated with the same girl, and both hugging her.

A romantic four-act new drama, by Saville Rowe and E. Manuel, will be produced at the Adelphi late in this month. It is of the Monte Cristo order, with the scene in Paris during the Fifteenth century. Adelaide Neilson will play the heroine.

Heinrich Proch, for thirty years conductor at the Imperial Opera House, Vienna, is dead. He was the music teacher of Tietjens, Materna, Csillag, and Mathilde Wildauer, the latter of whom expired two days after him, aged fifty-eight.

The two hundred or more children engaged in the pantomimes of the various theatres partook of a repast at Exeter Hall on the 14th. It was given by Mr.

Forbes, who lately entertained the ballet dancers, chorus singers and theatrical dressers. The children sang the hymns they had learned in Sunday-schools, and heard addresses from their host and others.

Three years ago, Mlle. Ghinassi, a young utility actress at the Varieties Theatre, Paris, surprised the dramatic world of that city by entering a den of lions at a circus and making them go through their exercises. She lately gave it another surprise by announcing that she would appear as Serpolette at the Folies Dramatiques on the 19th in *Les Cloches de Corneville*. She has been studying secretly for the opera.

The only dramatic novelty of the week had been a farce at Drury Lane, by H. Saville Clarke, entitled *A Tale of a Telephone*. A critic says of it: "Mr. Clarke introduces us to the city office of a certain Samuel Tatkin, who is ever anxious to avail himself of the latest discoveries of science to convey and receive the earliest intelligence concerning matters which interest him most. He has had the telephone laid on. Occasionally he hears what proves to be eminently disagreeable, and the first news that comes through the instrument when we see it is translated by the office-boy of Tatkin, who leads him to suppose that somebody is making desperate love to his wife, and is attempting to induce her to fly with him to Southern climes. Tatkin flies into a passion, and his reproachful messages bring back only the abusive answer that he must have been drinking. Presently there comes to the office one Tom Jennett, who would like to address a love message to the object of his affections, who is none other than Miss Tatkin. Unfortunately he turns the instrument on to the wrong house, and the message is delivered to the wife of the peppery Colonel Rufus Whittle, of the Mexican Irregulars, who at once determines on a terrible revenge. As Mrs. Tatkins has also determined to 'have it out' with her husband, there is in store for the city man a warm time. From the mistakes and complications abundant fun is evolved; and as Tatkin, denying his identity, contrives further to mix matters and turn the tables upon his annoyers, the audience is kept in a continued state of hilarity."

"Suzanne."

A new comic opera, in three acts, words by MM. Lockroy and Cormon, music by M. Palabille, has been produced at the Opera Comique, Paris.

The scene is laid in England, and the first scene shows the meeting of the heroine with Richard, the hero. Suzanne, an orphan without means, has run away from the farmhouse of an aunt who rendered her life miserable. The girl had a taste for art, and a great fancy for reading Shakespeare, predilections which her relatives took good care not to encourage. So she quits the home in which she had been reared, and is going to face the world with very uncertain views as to her future, when, as just mentioned, she meets Richard in a wood. Naturally, the young man falls in love at first sight, and when he hears his pretty companion's tale offers to conduct her to the nearest town, which happens to be Cambridge. In the second act we find the little heroine completely metamorphosed.

Her meeting with Richard has so changed any intentions she had formed regarding the life she was to pursue that she has adopted male attire, and has become a student at the university. Richard alone knows the secret of her sex, but Suzanne's conduct is irreproachable, and her chief book of study is the immortal William. One day, however, Richard is so overpowered by her deep affection for her as momentarily to forget the prudent reserve he had hitherto maintained, and he makes a warm declaration of his love. This is overheard by a fellow student named Dalton, and Suzanne's reputation is thenceforth compromised—in fact, the rumor is started that she is Richard's mistress. This suspicion, which soon reaches her ears, is enough to make her reject the young man's honorable suit, and also induces her to remove from Cambridge, and she leaves, throwing all the blame of her ruined name on the unfortunate Richard, who has really been guilty of only one fault—that of allowing his companion to be insulted without teaching her calumniators a severe lesson.

In the third act Suzanne has become the queen of English tragic art. All London is at her feet, some courting her with honorable intentions, and others with motives very different. But the actress desires to remain faithful to her art and to Shakespeare, when Richard unexpectedly appears on the scene. He has been through the Indian campaign, and has returned home covered with glory. His love for Suzanne has not lessened; but she, far from listening to his entreaties, upbraids him for the stigma which he had brought upon her name in times past. Dalton had offered her his hand, and Suzanne tells Richard she is about to accept it. The latter at once challenges his rival, the duel takes place, and, as often happens on the stage, when news of the result arrives Suzanne is led to believe Richard has been killed. Her outburst of passionate grief shows at once that her love was really given to her old college companion. Dalton, on perceiving this, generously resigns his claim to her hand, and all ends happily.

A feature of the amusement season in St. Louis is the annual benefit given Pat Short, the Treasurer of the Olympic Theatre in that city. It occurred last Saturday. Mr. Short is a worthy official whose name (for a treasurer) is against him.

Her Majesty's Opera.

[From the Phila. Times.]

A train of three baggage cars, two coaches and three Pullman palace cars that swung into the Pennsylvania Railroad Depot at 11 o'clock last night twenty-two hours from Cincinnati and ten hours from Pittsburgh, brought Her Majesty's Opera Company, tired and weary with a long ride, numerically strong and evidently hungry, for many of them made hot-haste for neighboring restaurants and presently brought sudden if not merited prosperity, at six cents apiece, to the street car lines leading down town. It was not Mme. Gerster nor Marie Rose nor Colonel Mapleson nor J. H. Haverly that rode in street cars, for specially ordered carriages were waiting that whirled them away to the Continental Hotel. Colonel Mapleson's son Charles, famous in the lobby of the opera for the extravagance of his necktie and wild fabric of his suitings, with Signor Foli, the basso, broke away from the pleasures of turning cards for fifty cents a cut and jumped into Mme. Gerster's carriage, from which Colonel Mapleson summoned them in sharp tones, and they joined the family party quite subdued in manner and action.

Her Majesty's Opera Company move in majestic style, for each car of the train in which it travels bears the monogram of the Queen and Empress, so that all Englishmen seeing it pass raise their hats, and, bowing, say one to the other, "God bless her," meaning her Majesty, not the opera.

On this opera train the lines of position are strongly marked. The chorus and less important members of the orchestra ride in the forward coach, where the singers and the players divide the space and mutually look down upon each other from their vantage ground of presumed superiority of professional rank. This car, with its twenty hours of experience from the Paris of America, came in strongly impregnated with the odor of garlic. In the second coach came the higher order of chorus singers and members of the orchestra. Between them the lines are not less strongly drawn. In fact they could not speak to each other at any cost. Back of the coaches the Pullmans are drawn, and in them Mme. Gerster, Campanini, Frapoli, Arditi and the rest, excepting the Haverly and Mapleson family, ride, and last of the train is the special car of Messrs. Mapleson and Haverly, elegantly finished in hardwood and handsome decoration. The Colonel usually rides in the rear of the car in a lounging chair, before which, as a throne, the members of Her Majesty's Opera bow in profound respect. Marie Rose, his fair daughter-in-law, has a sofa beside him, from which she rules and on which she gracefully reclines. In another corner sits the great man of the company, Jack Haverly, who has a hand, it is said, in almost every successful amusement enterprise in the country.

A plainly dressed, quiet, unassuming little gentleman, with blue eyes, tawny moustache, a low, unimpassioned voice, is J. H. Haverly, who speaks never of what he is doing or has done, but of what he intends doing or will do. He owns and manages Haverly's Theatre in Chicago, the largest theatre in that city, is the proprietor of the Mastodon Minstrel show recently seen here; manager of McKee Rankin's Danites party, also of the New Orleans Minstrels; part owner of the Bush Street Theatre in San Francisco; manager of the Berger Family Bell Ringers, principal owner of the National Printing House in Chicago, the largest coal dealer in the same city, proprietor of three steamboats on Lake Superior, manager of Her Majesty's Opera, director in the Pacific Mail Steamship Company, and, finally, a man who never gave a note for a debt, never took a drink, and fourteen years ago was a newsboy on the Michigan Southern Railroad between Chicago and Toledo. In Toledo he began business as a variety theatre manager, soon got a minstrel company, and to-day he is admittedly the most extensive manager of amusement enterprises in the world.

In a brief interview, taken at fifty miles an hour, for Her Majesty's train moved very fast after leaving Harrisburg, this youthful manager spoke of his future intentions and said: "Mr. Mapleson and I part company at Baltimore, on the 23d, for a while. He takes the opera to New York for an indefinite season and on the last of April we sail together for London. We have made an arrangement that he shall take charge of our mutual amusement enterprises abroad, which will include a minstrel company, The Danites and any other American successes we can get. I shall run the opera in this country and we will bring to this country next season the very best and all the good in opera that money can induce to come. In a word, sir, we are going to do the liberal thing to the public. If it is a success, we keep it up; if a failure, we stop short."

Enterprise.

[From the Clipper.]

Our engraving is made from a photograph taken of Miss Grace Courtland in the hat and shawl in which she was saved from the disaster to the steamship Idaho, en route from this port to Liverpool, last Fall. The photograph was sent us by a correspondent in London, Eng., who wrote: "This heroic lady, notwithstanding the loss of her entire wardrobe, gave a series of entertainments under the patronage of American Consul-General Fairchild."

The Elks Ball in the Academy of Music, Feb. 6, proved to be one of the most successful ever given by that order. The receipts were \$3,000, of which nearly \$1,000 is profit.

THE VARIETY STAGE.

TONY PASTOR'S.

The bill at Tony Pastor's this week is a remarkable one, including the famous Irish character comedienne, Flora Moore; the Irish humorist, Harry Bennett; the musical prodigies, Keating and Sands; the serio-comic vocalist, Louisa Montague; the acrobatic and clog dancers, Messrs. Queen and Bell; Professor Parker and his school of trained dogs; and May Vernon, a new and dashing songstress. Mr. Pastor's version of H. M. S. Pinafore also is presented. Among the other attractions are Gus Williams in his comedy of Adolph, the Parkers, the Palmetto Quartette and Eme Hart. The attendance has been good. A special matinee occurs to-morrow afternoon (Friday).

VOLKS GARDEN.

At Manager Gieselberg's popular Volks Garden large audiences have been in attendance since our last, and witnessed a varied entertainment. The new arrivals this week include the Lodgers, Jacob Kelly, Lou Howard, Grimaldi Zeltner, P. C. Foy, Johnny Mackin, James Messenger, Georgie Kane, Victor Julian and the Landis Bros. Business this week remains good.

THE COMIQUE.

There is no sign of abatement in public interest towards the performance at the Comique, which is enjoying a season of almost unexampled prosperity. The Mulligan Guard Ball has entered upon its fifth week. It is one of the happy hits of that most versatile variety genius and popular manager, Ned Harrigan. The new olio features this week include Clara Moore, Minnie Lee, Tierney, Cronin, Lester and Allen, and Robert Nickle; Billy Gray, Johnny Wild and all the big "cards" remaining.

THE LONDON.

At Thomas Donaldson's London this week a very good bill is offered. It includes Emerson and Clark and the Daly Brothers (the Big Four High Kickers), John F. Sheridan and Alecia Jourdan, Larry Tooley, Cal Wagner, Nellie Montrose, Murphy and Mack, Young Hercules, the Boy Wonder, and J. B. Donniker. We regard this as about the best bill Manager Donaldson has yet offered this season, though it is notably deficient in serio-comic singers, two or three of whom would, we think, strengthen this week's bill greatly.

VOLKS GARDEN THEATRE.

The new people at the Volk's Garden are Budworth and Kaye, song and dance; Sanders and Ward, Dutch sketch; Dan Luke, comedian and character; George Goodman, English comic change; Zal Zulma, Japanese juggler; The Brummers, sketches, black to white; Maude Kaye, serio-comic; Mlle. Violletta, serio-comic; Addie Madden, serio-comic; Elloa Carfarno and Nathan Rosenbaum, comedy artists.

MINOR MENTION.

The benefit of Moore, Weeks and Leonard occurs at Harry Miner's on the 27th. The event should not be forgotten.

The report that Tony Pastor has purchased the New National Theatre, Philadelphia, is authoritatively denied. Mr. Betts, the purchaser, intends turning it into a market.

Enoch's Varieties, in the Quaker City, was raided by Mayor Stokely and his police on Saturday night. Several hundred police surrounded the place, capturing performers and audience—163 in all. Enoch was put under \$1,800 bail, the rest from \$100 to \$800. The fight goes bravely on.

Dramatizing the "Fox Chase."

Manager Fox of the American Varieties, Philadelphia, was questioned by a Times reporter of that city concerning his six weeks' travels, but declined to give a full account at the present time, as he wishes to retain the dramatic details as a surprise for the public, to be enacted soon in the Chestnut street variety show. He has now two men writing away on the play, and it will soon make its appearance under the title of *The Fox Chase*. In this way, by a nightly revenue of \$800, at which figure Fox places his prospective earnings, he proposes to reimburse himself for all the trouble that that Sunday night rehearsal has cost him. He thinks it a "bloody, blasted shame" that he should be prosecuted as he says he has been, and for him to be prosecuted among other things for selling liquor on a Sunday when "twenty-four hundred other men are doing just the same bloody, blasted thing," he considers nothing more than a mockery of justice.

Speaking briefly of his travels, he laughs at the idea that the detectives were making any sort of a vigorous hunt for him. According to his story he went first to Atlantic City, registering at Schaeffer's Hotel as Robert Fox, and he remained there for four weeks. He took his drive every day and made no attempt at concealment. The hotel people having his custom had no desire to help the Philadelphia police authorities in their search. Detective Houser was sent down to Atlantic City to find Fox, but he came back to town reporting that the fugitive had left the seashore. Fox now says that he was at Schaeffer's Hotel when Houser was there and that he ate his dinner at the same table at which the detective sat. At every hotel he visited when away he registered himself he says, by his true name. Detective Weyl he declares, did not take him unawares. He was about coming to town to pay a visit of

his own accord to court, when, as he says, he met Weyl and invited him to jump into the carriage and drove him to town. He asserts, in most emphatic tones, that Fanny Lucille was not away with him. Concerning his reasons for leaving town he is decidedly reticent, saying, merely, that he had private reasons for going away, and that the indictment hanging over his head in court had nothing whatever to do with his absence, and moreover, he does not see "why the Times and me can't 'it it'."

"THE DEADS."

Reminiscences of a Philadelphia Door-keeper.

"No, sir, this position is no secure," said the door-keeper at the fashionable entrance of one of our prominent theatres. "It's no soft place, I can tell you, for about three hours," continued the door-keeper, "for there is something more to be done than taking the tickets and giving out the checks."

"Yes?"

"Yes, sir. Why, if that were all, it could be done by a ten-year-old boy, and you've never seen any such individual in this position yet, have you?"

The reporter admitted that he had not, and as he thought a moment, distinctly remembered that, as a rule, the average theatre door-keeper is a full-grown man, with a keen, shrewd face, a physique which may be set down as decidedly robust, and a disposition which plainly says, "I'm a man of few words." He confided his views to the door-keeper.

"That's it, sir. That's it exactly, and now, as the third act is on and I've a minute to spare, I don't mind telling you why—it's the dead-heads, sir!"

"Yes, I should imagine you have some experience in that line."

"Experience! Well, I should say I have! Why, I've made them a particular study for the last fifteen years, and there isn't one that I can't tell the moment he opens the door."

Warned up by the recollections of his encounters with this class, the speaker went on: "I class them in three varieties—the regulars, the occasionals, and the innocents. You will understand, of course, that there is a regular class who are on the 'courtesy list,' and which I don't include. By these I mean the dramatic critics of established and recognized daily papers; the editors, prominent managers of other theatres here and elsewhere; recognized and respectable members of the profession, and such other gentlemen as the manager may see fit to invite to the theatre. These, however, are generally given complimentary season tickets, and when they are once shown I never forget the face. But when I speak of 'dead-heads' I mean the fellows who try to beat it on every occasion and without the slightest possible excuse—their name is legion. Now there is the man who rushes up in a hurry, just after the performance has begun, and wants to leave the key of the front door with his wife, who is inside with some friends—he has suddenly been called out of town. I always smash him by saying, 'You can leave the key with me, and if the lady—' He generally goes at that. Then there is the fellow who comes in between the acts, wiping his lips as if he had just been out 'to see a friend.' He has forgotten to get a check going out, and — But one look as a rule makes him remember that 'he may have had a check and forgotten it on the bar.' I don't see him again that evening. Another nuisance is the man who comes up smiling with—'How d'y do, old fellow—I'm just going to drop in a moment to see —' and he gives the name of the manager. Then I tell him 'ten to twelve A. M., to-morrow,' and he drops out. 'Do you extend the usual courtesies to the press?' remarks another at the same time handing out a card with the name of some paper out in Jersey or Ohio or Nebraska. These are a difficult lot to handle, but one learns to distinguish them.

"You see, this man may be an editor and—an 'innocent.' He doesn't think that he is away from Oshkosh or Keokuk or Schenectady and believes that his paper is known everywhere, and that we'll only be too proud to have him and offer him a private box and a champagne lunch. Sometimes we stretch a point with them. That generally settles them."

"I'm a member of the profession," is a frequent excuse made by some of the men who try to 'cheek it in.' Sometimes it wins—most times it don't. You see there's something about a gentlemen in the profession that you can detect on the spot, and moreover they invariably write to the box-office for seats when they desire to come. Then there is—now watch this fellow!"

The doorkeeper nodded in the direction of a man who, with every outward appearance of a gentleman, came up the steps with a jaunty air of a well-bred blackguard. "See me bounce him," whispered the doorkeeper. "My brother Gawrge is inside and I want to hand him this telegram—"

"I'll give it to 'Gawrge' when he comes, but you can't go in."

"I'll report you to the—"

At that moment the doorkeeper began to get down off his high stool, and—but there was no occasion—George's brother had disappeared.

"That fellow has tried every possible dodge on me," said the interviewed, "but I know him too well; and he's a mean sneak, too, because he can afford to pay, but he doesn't enjoy it unless he can beat his way. Ah, there's lots of that."

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throughout the country.

NEW YORK, FEBRUARY 15, 1879.

Amusements.

WALLACK'S THEATRE—Ours.
BOWERY THEATRE—Nathan Hale.
LYCEUM THEATRE—H. M. S. Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—Othello.
PARK THEATRE—John E. Owens.
BOOTH'S THEATRE—Mr. Boucicault.
FIFTH AVENUE THEATRE—Dr. Clyde.
NIBLO'S GARDEN THEATRE—H. M. S. Pinafore.
GRAND OPERA HOUSE—Von Stainwitz.
GLOBE THEATRE—Unknown.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

War on Blackmailers.

It is a primary and ever-present duty which the profession owes itself to lend no countenance to the schemes of blackmailers. THE MIRROR has been rather busy of late, directing attention, not alone to the shame and wrong of blackmail, but to the stigma which tolerance of it would impose on the dramatic profession. There is no good reason why decent and reputable managers should countenance the shameless abuse which has been permitted to grow thus far unmolested.

The system and practise of avowed blackmailers is simple enough in its workings. A paper having a circulation of some sort, and a few adventurers in control of its columns, can profitably pursue for a time, very often, a course of "striking" for which there is little redress. It is an essential policy that the paper which has the ability to "strike" must also have the ability to blackguard those who will not yield to its demands. These two elements go together necessarily—without one, the other would be inoperative. They go to make up the vicious and contemptible system of blackmail, which, in its results, does more to bring dramatic art into disrepute than any other agency.

THE MIRROR has adopted a course of unrelenting hostility to the blackmailers who now disgrace the field of dramatic papers. We have given, in the most flagrant case, the antecedents of the men who have carried on so unblushingly these operations. We have shown that the offenders against the good name and fair fame of the ladies and gentlemen of the profession to have been in one case recruited from the jails, and in another case from the byways of the metropolis and vicinity. We have shown that the constant and repeated assaults made by the editorial castaways who prevail on that paper, are the outgrowth of this system of blackmail. Private characters have been ruthlessly assailed, good names blasted, fond, ambitious hopes withered, and grievous personal injuries done as a part of this same system.

THE MIRROR has shown its entire sincerity in the fight it is making, and given abundant evidence of its intention to "see it through." How correct has been its position, and how fully its charges have struck home to the blackmailers, is shown by the fact that a brazen attempt was made last week to embarrass THE MIRROR in its work. The effort, like all efforts of the blackmailers, failed naturally of its purpose.

THE MIRROR is daily accumulating evidence against these wrong-doers, which will soon be forthcoming. It will put an end forever to the shameless traffic in the good name and character of professionals, and free the stage from further support of the jailbirds and rounders who have been subsisting on its bounty and forbearance hitherto.

Agnes Robertson.

The reappearance of AGNES ROBERTSON at Booth's Theatre on Monday evening is an event in amusement annals that should not be allowed to pass unnoticed. There were many, doubtless, in the auditorium to whom her appearance brought back recollections to past bright days in the drama which this—the most truly womanly actress that ever graced the boards of an American theatre—was wont to play some of those parts with which her fame is so pleasantly associated. Of all arts the drama is richest in traditions, and the old theatre-goers who applauded AGNES ROBERTSON on Monday night were not unmindful of the wealth of bright recollections the name of this charming actress calls to mind.

Her reception, it is hardly needed to say, was as cordial and kindly as a New York audience can extend to a valued favorite, and the storm of applause which greeted her

first entrance, showed conclusively in what high regard and in what fond remembrance she has been held since her last appearance.

Mr. BOUCICAULT, it is pleasing to be able to say, was a sharer and participant in his wife's triumph. And we doubt if he has ever acted better than he did, on what will some day be recalled as a memorable night. AGNES ROBERTSON's appearances are for but a few nights. She reappears with her husband after he has just finished one of the most remarkably prosperous engagements ever played on a stage on this Continent, and while he is still in the heyday of his fame, his energy and his dramatic powers. It is a subject of sincere congratulation to all lovers of the drama that two such notable ornaments to the Stage as DION BOUCICAULT and AGNES ROBERTSON are still spared to its service. The acting of two such gifted and accomplished players is more beneficial to its interest than the fulsome defence of a hundred Anna Dickinsons, or the overt hostility of its most malignant foes.

Professional Criticism.

The bulk of what passes for dramatic criticism in the daily papers has for its aim (so far as it has any) the general enlightenment of readers on theatrical topics. Occasionally it may aspire a little higher, and deal analytically with the work of some great actor, but generally speaking, it merely "notifies" the performer. Now it needs very little argument to show that such a system is absolutely worthless to the professional. It teaches him nothing—for it knows nothing; it merely "refers" to a performance.

A reporter of some kind, ignorant of the Drama, destitute of any knowledge of its purposes, without an hour's time for preparation, is sent to "criticise" a performance. He does so to the best of his ability; but his ability has never been developed in that field, so that what he says may be very intelligent and perhaps very sincere, but it is necessarily very worthless. A full knowledge of any actor's work, familiarize one with his methods. Criticism as well as comparison is then possible. But what can be thought of the value of judgment of a set of writers, who, unless they have a programme in hand, do not know anything of who is playing?

In the case of the regular reporters, rash dependence is placed on the printed bills, and the appearance of an actor's name on a programme is tantamount to his playing. In some of the better equipped writers, however, such ignorance does not prevail. They disregard the programme entirely, and speak only of such performers as they know by name. This course is very unfair to the minor players, whose efforts are completely ignored.

Now the remedy for all this is not to be looked for in any reform in the daily papers. It will be found in the establishment of a system of professional criticism. By this the performances of actors and actresses will be judged in a professional way, and in a manner calculated to benefit them and to benefit the Stage. The field for this sort of endeavor lies with the dramatic papers, which are read by professionals.

The "notices" which the daily papers give are intended not for actors but for audiences. They are not designed to instruct the player, but to direct the attention of the public to what is going on. They supplement the advertisements and are really part of them. But they do no good to art, and change in the system is not to be looked for. Professional criticism is wholesome, but should be directed to a constituency which can understand it, not to the general public, which knows little of the actor's life and cares little for his aspirations.

"Decency of Tone."

The Chicago Times, the most widely circulated newspaper published in the West, says in alluding to THE MIRROR:

THE MIRROR is a credit to its proprietors and those concerned in getting it up. There is a decency of tone—a general cleanliness—and a regard for professional amenities (to say nothing of those of ordinary life), which other papers of its kind have been conspicuous for their lack of. Every well-wisher of the drama and of actors must hope for its success.

The Times makes a point which is appreciated, we think, by the profession. Decency of tone is a very necessary thing in any newspaper designed to be permanent. And the absence of it in dramatic papers hitherto has not passed unnoticed. The success which THE MIRROR has attained, indicates pretty clearly that decency of tone, when seen, is endorsed by reputable managers and professionals who have thus freed themselves from the stigma sought to be cast upon them, that they would unwillingly encourage and sustain, as their organ, any blackmailing or scurrilous paper.

The Times might have added that specific charges against at least one of these papers have already been made.

It behooves that these charges be promptly met. Unless they are, and that immediately, professionals will be obliged to recognize that the "Convict's Own" was not a misnomer, and that they have been fostering by their fears, and strengthening by their supineness,

an organization not only of adventurers, but of mercenaries and blackmailers, whose depredations ceased the day light was cast upon them.

THE Evening Post has awakened from its long sleep and remarks on the ever-fruitle subject of the Stage:

Nothing is more common than for people to be led astray—and this applies to teachers as well as pupils—by the notion that the stage is a "great moral instructor." It is nothing of the kind. Truly, it may incidentally convey a valuable moral lesson; and so may a picture or a statue; but its reason for being is not to convey such lessons any more than it is that of the picture or statue. The stage is a medium of art, and its chief function is to amuse; by appeal to the higher emotions it may also exalt and inspire; but this again is an incident; it is not for this that the stage exists.

Before the Post resumes its chronic condition of sleep, it might be as well to inquire what material difference (if any) it makes whether the Stage teaches, by way of incident or by way of purpose, so long as the result is the same? What the Post is pleased to call the "notion" that the stage is a "great moral teacher," originated with people ignorant of aims and purposes. It has never been thought worth a reply.

The operetta of Manhattan Beach; or, Love Among the Breakers, has been the subject of a legal wrangle in the Supreme Court. Walter S. Hill, the plaintiff, states that he made a contract with Edward R. Mollenhauer and Charles Barnhard to write the play for him. Mr. Mollenhauer composed the music for the piece and Barnhard wrote the libretto. The parties also made an arrangement whereby Mr. Hill was to produce the operetta and give Mollenhauer and Barnhard a certain percentage of the profits. Mr. Hill failed to fulfill the terms of his contract, and on the 23d of December last Mollenhauer and Barnhard brought out the play in Minnie Cummings' Drawing-Room Theatre. An injunction was then got out by Mr. Hill restraining the other parties from producing the play, on the ground that he was the exclusive owner of the right to produce it. Counsel for Mr. Hill asked that this injunction be made permanent. The defendants claimed that Mr. Hill broke his contract with them, and that they are the real owners of the play and have a perfect right to place the piece on the boards of any theatre they desire. Minnie Cummings claims to have produced the piece in good faith, and to have suffered on account of the legal wrangle.

The comic opera of The Little Duke was brought out at the Boston Museum on Monday night. The libretto of the opera is by Meilhac and Halevy, and the music by Chas. Lecocq. It had been adapted by T. R. Sullivan and Fred. Williams. It is in three acts; the first occurs in the palace of Versailles; the second in the convent school at Luneville; the third at the French camp on the frontier. This play had a very successful run in Paris last season. The cast was as follows:

The Little Duke.....Alice Harrison
De Monteland.....J. S. Haworth
Frimousse.....J. H. Jones
De Merignac.....W. Melbourne
Gerard.....Jean Crozier
Robert.....Miss Williamson
Gaston.....Sally Victor
Little Duchess.....Rose Temple
Directress.....Mrs. Fred. Williams
Governess.....Kate Ryan

Alice Oates and Ada Cavendish have had a misunderstanding on the subject of a palace-car. Miss Cavendish chartered a special car for her trip from St. Louis to Chicago. When she arrived at the depot she found that it had already been taken by Alice Oates and company, who arrived from the West a few minutes before. Alice refused to vacate and Miss Cavendish did not urge her right. Mr. Pullman happened to be at the depot, and he had another car attached immediately, which Miss Cavendish occupied.

Dion Boucicault commences this week at Booth's his engagement of twelve weeks under the management of W. R. Deutsch, opening at the Boston Theatre, February 17, for two weeks, appearing in The Shaughraun and Colleen Bawn. March 3d, one week, Washington; March 10, one week, Philadelphia, Broad Street Theatre; March 17, Grand Opera House, Cincinnati; March 24, De Bar's, St. Louis; March 31, Haverly's Theatre, Chicago, and then four weeks California Theatre, San Francisco.

Imogene, whose recent engagements have been the most successful she has played, has just received word of the death of her father, which occurred in the West Indies. Her stepmother died in Boston some weeks ago. These sudden bereavements leave this plucky little woman quite alone in the world. She will not play again before the 1st of May.

POMEROY—We present this week a picture of Louise Pomeroy, whose recent providential escape from serious injury in the Little Rock railroad disaster preserved to the stage one of its brightest and most devoted ornaments. She has resumed playing.

CAPOUL—Capoul, who returns here in April, under management of Maurice Grau, to sing in opera with Aimee, receives 210,000 francs (\$41,000) for six months, together with his expenses.

PATTI—The popularity of Adelina Patti in Europe does not seem to wane. Her net profits as a singer since the 1st of October have been 380,000 francs (\$76,000). She is now in Genoa.

PERSONAL.

GATLER—Charles Gayler has contracted to furnish the Globe Theatre with a new play.

GILMAN—Sprightly Ada Gilman goes to the California Theatre as soubrette next season.

MCCALL—Lizzie McCall now seems to make a specialty of under-studying parts she is never called upon to play.

HARRISON—Alice Harrison was in town this week. She is now playing in The Little Duke at the Boston Museum.

MAGNUS—Julian Magnus is making an adaptation of the French piece, Berthe la Fille de Rolande, for Mary Anderson.

HILL—Barton Hill has met with an annoying accident in having his hand severely scalded by the carelessness of a waiter.

MOORE—The benefit of Thomas Moore, the popular Treasurer of Harry Miner's Theatre, occurs on the 27th. It should not be forgotten.

BERGER—Anna Teresa Berger of the Berger Family, is shortly to be married to Leigh Lynch, a New York theatrical agent, but will not leave the stage.

RICHARDSON—L. P. Richardson is conducting Anna Dickinson's theatrical business. She has never had much good luck in any of her theatrical ventures.

BARRON—Charles Barron is in New Orleans playing support to John McCullough. He received \$500 from John Stetson for one week's playing in A Celebrated Case.

PINAFORE—The Philadelphia Times avers that New Yorkers visit the Quaker City to see H. M. S. Pinafore. This is a mistake. They flee to that city to escape from it here.

LIEDERKRANZ—The celebrated ball of this society takes place at the Academy of Music on Thursday. There is a rush for tickets and a glorious time may be expected.

FASSETT—Mrs. Isabella Palmer Fassett, daughter of the eminent sculptor, Palmer, of Albany, N. Y., has a remarkable contralto voice. She has appeared in concert in Brooklyn recently, and made a great hit.

COLE—Saidee Cole has been much praised for her playing of Eliza Harris at the Novelty Theatre, Williamsburg. Some of the compliments she has received are calculated to make a less pretty woman vain.

ENRIQUE'S LAST—A man of presence; one whose virtues are Beyond the cavi of earth's meanest craven. Offending none; I'll bet a prime cigar No angry woman ever Claude De Haven.

SINICO—Mme. Sinico may join the Hess-Abbott company next season, though we greatly doubt the accuracy of the statement. Her husband, Signor Campobello, sailed in the City of Berlin, for Liverpool, last Saturday.

WARD—Genevieve Ward will return to Europe at the end of her present season. She has several offers of engagements—both for London and Paris. In the latter place she expects to play Jane Shore, at the Porte St. Martin.

WHIFFIN—Thomas Whiffin has made the hit of his life as the Admiral in H. M. S. Pinafore, at the Standard. The success which he has attained is complete. His wife, as Little Buttercup, shares neatly enough in the triumph.

FIRMIN—Annie Firmin has been presented with two costly bracelets, in Delhi work, by the public of Adelaide, Australia. Miss Firmin and John Jack are now traveling professionally in the Colonies with E. D. Davies, the ventriloquist, and at last accounts were doing well.

NEAFFIE—Boston Sunday Times: Old long legged Neaffie, who used to make Rome howl as Jack Cade and Metamora, is living in retirement in New York. He made a fortune on the stage, and had sense enough to take care of it. Edwin Forrest made him a present of the play Mahomet.

ENGAGED—Gilbert's play of Engaged, about which there has been so much controversy, has been produced at Baldwin's Theatre, San Francisco, under the title, He Would and He Would not. Our San Francisco correspondent, writing in another column, alludes to the piece at some length and pronounces it a success.

CHANDOS—Miss Alice Chandos, a young English actress (soubrette), has recently made New York her residence. She has played engagements at the Princess and Drury Lane Theatres, London, securing her connection with the latter to join her husband, a gentleman connected with the press of this city. Miss C. is said to be a fine actress in her line.

BRIGNOLI—A matinee benefit will be given at Wallack's on Friday to Signor Brignoli. On Saturday he will sail for England, having been engaged by Colonel Mapleson for the London season. Signor Brignoli has been for nearly twenty years the most popular tenor of this country, and the last opportunity to hear him for probably a long time will doubtless be embraced. The opera Don Pasquale will be given, with Mlle. De Murska as Norma.

MEDILL—Sam Medill, a gentleman who fills (or at least holds) a prominent position on the Chicago Tribune, is closely connected with the alleged Scandal Trap, published in this city. They claim him for their Chicago agent. "Alas! how have the mighty fallen," when the columns of such a paper as the Chicago Tribune are prostituted in the personal interests of such a clique as Medill, Chisholm and Burn. As Billy Florence would say: "Q. C. C."

Professional Doings.

Annie Wakeman is starring in Iowa.

S. B. Duffield is playing at the Park Theatre.

The J. B. Ashton company has disbanded at Canastota, N. Y.

Hermann Linde is to leave for Europe on Saturday, it is announced.

Gilbert's Engaged will be produced at the Park Theatre on the 17th.

Hayle and Pickert, the clog-dancers, are at the San Francisco Minstrels this week.

Arrangements are in progress for a benefit to Neil Bryant, tendered by his friends in this city.

John P. Smith is to present The Banker's Daughter at the Court Square Theatre, Brooklyn.

Edwin Booth has paid \$5,250 for some property at Newport, for a summer residence.

The Olympic continues closed, and will not be reopened until the Uncrushed appears in Dundreary.

Mrs. Boucicault sails for Europe the week following her engagement by Mr. Deutsch at Booth's Theatre.

The Oates Troupe is this week in Chicago and next week in St. Louis, opening in Cincinnati early in March.

Duff's Pinafore company is negotiating with J. H. McVicker of Chicago to produce it in that city, this season.

A third son of George Holland makes his metropolitan debut at Wallack's in Mr. Boucicault's play of Spellbound.

It is not improbable that The Danites will be taken by the Rankins to Sadler's Wells Theatre, London, this summer.

Rufus Scott left Mrs. Chanfrau to join Maggie Mitchell's company, which starts out for a season of sixteen weeks.

Chas. H. Kidder has replaced J. H. Burnett, who is playing as Admiral in H. M. S. Pinafore at the Fifth Avenue, at the Park.

A complimentary testimonial is proposed to Mrs. John Drew, to take place at the Arch Street Theatre, Philadelphia, on the 22d.

Fannie Louise Buckingham has at last renounced the horse drama, Mazeppa, and will shortly try the legitimate boards as Juliet.

Stanley McKenna has renamed his play (Our Oddities) Whims. It will be done by the Criterion company shortly in this city.

Samuel Harrison, the veteran theatrical manager in St. Louis, Louisville, and Cincinnati, died lately in Milwaukee, aged eighty.

T. J. Martin played the part of Colonel Terelo, in Mexico, at the Grand Opera House on Monday evening, at twelve hours notice, and did it acceptably.

Isadora Cameron is starring this week at the Portland Theatre, appearing as Ogarita in The Sea of Ice, supported by Charles H. Thayer and Frank Curtis.

A lady of wealth in this city pays the rent of the Park Theatre for a Sunday evening service every week, while another lady pays for the musical portion of the service.

Mother and Son will be played by the Union Square company at the Brooklyn Academy of Music on Friday and Saturday evenings and Saturday matinee, Feb. 21 and 22.

The cast of Boucicault's play, Spellbound, to be produced at Wallack's, includes Mr. Wallack, Stella Boniface, Harry Lee, Chas. Rockwell, Mme. Ponisi, and Rose Coghlan.

The prosperity of the Theatre Comique was never greater than it is now. Its success has been almost phenomenal of late. Harrigan and Hart are to be congratulated upon it.

There is some talk of Genevieve Ward and Mrs. Scott-Siddons appearing together at Booth's Theatre in A Winter's Tale, the former as Hermione and the latter as Perdita.

H. M. S. Pinafore at the Standard drew an \$1,100 house on Friday night last. The total receipts for the week were over \$8,000. The piece will hold the stage till the end of the season.

William D. Gemmill, of the Chestnut Street Theatre, Philadelphia, has been confined to his house by an acute attack of sciatica, which threatened at one time to be of quite a serious nature.

Maggie Mitchell's traveling company comprises the following: Maggie Mitchell, William Harris, Rufus Scott, A. G. Enos, M. B. Curtis, Julian Mitchell, George Carlisle, and Mrs. J. H. Rowe and daughters.

H. M. S. Pinafore will be played at the Arch Street Theatre, Philadelphia, next Monday. This will make the fourth theatre there that has done the opera—Broad, North Broad, and Crancross' Minstrels.

M. Capoul comes to this city in September under Maurice Grau's management, and will sing in French opera bouffe in a company, of which Mlle. Paola-Marie, the sister of Mlle. Irma, will be the prima-donna.

Sam Hickey of Syracuse, who has retired from the management of the Park Opera House of that city, is, it is said, to have a new theatre built for him there. Hickey is one of the best managers in this country, and is justly one of the most popular.

The New National Theatre, at Tenth and Callowhill streets, Philadelphia, was disposed of at sheriff's sale on the 3d inst., to satisfy a claim of \$1,422.96, due for ground-rents and mechanics' liens. There were but few bidders, and it was knocked down for \$11,000.

"Mexico."

The luxuriant genius of Joaquin Miller found vent at the Grand Opera House on Monday in Mexico—one of the most pitiable, puerile and most inherently worthless pieces of dramatic claptrap which has encumbered the stage of that popular theatre for some time. Whatever pretensions as a dramatist Miller may have had are quite offset by this production. It evidences anew the assertion so often made, that The Danites owes its vitality more to the cunning hand of poor, dead Fitzgerald than to the efforts of Miller.

Mexico contains, in almost equal proportions, bombast and trite jokes; indeed, to that small but fortune-favored class of persons who have never heard of Joaquin Miller, it might seem that Joe Miller was the author of all the "fun" in Mexico. Some of the jokes antedate in antiquity Miller's time. The serious interest of the piece is evolved from constant references to the American flag and to the mountains of Mexico. There is no pretense of construction, as the piece and characters wander to and fro on the stage without apparent reason. The dramatic personae comprise an Irish emigrant, a Mexican villain, whose machinations are ever working, an Irish servant, a stage American of the Brother Jonathan type, and an idly disciplined troupe of "greasers" and super aboriginals. There is an American soldier, who, in the most inexplicable way, transfers his allegiance to the Government of Mexico, and then claims protection from the United States. There is a Mexican woman in particular tights and robes. She has been betrayed, and, as a consequence, is called "the wild woman of the mountains." Whether she was betrayed into forsaking them is not stated, but she is at all events omnipresent.

It writing this piece Mr. Miller seems to have proceeded in the idea that the patrons of the Grand Opera House were lost to all sense of appreciation of good dramatic work, and that the rougher, hotter, and more incoherent he made his play, the better he would please them. If he had any such idea it must be dispelled by this time, and he must see that he has quite underestimated the intelligence of his audience. His clap-trap effects and ancient jokes were passed by in silence, and his ultra-poetic flourishes evoked no response.

It would be quite out of the question to attempt to rehearse the plot of Mexico, for it is destitute of any; but Miller has thoughtfully furnished a statement of some of the incidents which compose the tale, and with the aid of a map and pencil and paper they may be reduced to the following:

MILLER'S WHAT IS IT?

The play illustrates Mexican and American life during the latter period of Emperor Maximilian's reign over Mexico. The central figure is a rich, young and beautiful Mexican lady of rank, Dolores Torelo (Von Stamwitz), who is devoted to the Empire, loves an American soldier of fortune, Captain Randolph (Harry Colton), and despises her cousin, Col. Torelo (R. C. White), the rival of Captain Randolph for her hand. The comedy element is represented by Dr. Popper (Ben Maginley), an American Consul, Barney O'Shea (W. H. Lytell), an Irish emigrant, and his bright sweetheart, Mollie O'Rourke (Marion Fiske). Captain Tauro, the friend and follower of Col. Torelo, supporting the treacherous schemes of the latter, dies by Captain Randolph's hand when Col. Torelo's treacheries are discovered by General Escobedo (in disguise, Don Caprara, the gambler), Father Pietro, and the Indian girl, Juanita.

HEYDAY AT THE HACIENDA.

In the opening scene Col. Torelo and Capt. Tauro meet at the hacienda of Dolores, and are heard eagerly discussing and weighing the chances of the Emperor against those of President Juarez. Col. Torelo, yielding to his ideas, is encouraged by Capt. Tauro.

"SEE THIS RING."

Colonel Torelo expresses his determination to remove his rival whatever it may cost. Their conversation is overheard by Juanita, who seeks revenge for a wrong which she has suffered through Col. Torelo. She advocates the cause of the Emperor in most persuasive words. Then, Dr. Popper, the American Consul, dashes in with the flag and carpet-bag. He has fled from the city on account of the revolution, and seeks a place in the suburbs to establish his office. He is always wrapping himself in the American flag, and getting entangled with his carpet-bag. Shortly after him Barney O'Shea, a rollicking Irishman—puts in his appearance, hunting for the United States for protection. He enlists for the war, and follows Col. Torelo to the fortress of Chepultepec. Capt. Randolph, who is going out to battle by the Emperor's side, comes to take leave of Dolores; and before they part, she takes a cross from her neck and gives it to him: "Wear it in battle, wear it always, wear it ever; and when trouble comes to you, send it to me as a sign; and I will save you." And should trouble come to her, she is to send her counterpart to him, and he will come to her or die. Randolph leaves her, with the solemn covenant between them, that, when the strife is over, the broken chain shall be united. Soldiers and Mexican people rush in, flying from the city, which is in open revolt. Torelo has a suggestion to make. Dolores scorns him, and appeals to the patriotism of the Mexicans.

AND THE VILLAIN STILL PURSUED HER!

THE BATTLE ABOVE THE CLOUDS.

The second act takes place in the camp of Gen. Vidaurri. We find there Col. Torelo in his tent, surrounded by several officers,

Capt. Tauro, Dr. Popper, and Don Caprara, the gambler-spy (Gen. Escobedo of the Republican army). Captain Randolph arrives with despatches from Queretaro, and joins them at a revel which takes place in the Colonel's tent. Capt. Randolph tells his love story. Barney, too, tells of his sweetheart, Mollie. Torelo's love story is interrupted by Juanita ("the wild woman of the mountains"), who has been betrayed by him. She threatens him with revenge. Torelo is informed by letters from his brother, that Dolores has followed the camp as hospital-nurse, and is likely to marry Captain Randolph as soon as they meet. The same letter contains a plan of treason. Torelo plans the murder of his rival, Captain Randolph, but is interrupted by a night attack. Col. Torelo sends Barney into battle, after he has taken his coat and cap, which he is going to use as a disguise to facilitate his deadly enterprise. When he is about to leave his tent, Dolores meets him face to face, discovering his treachery, and denounces him.

AND THE VILLAIN STILL PURSUED HER!!!

THE IRISH EMIGRANT.

Barney returns from the battlefield, where he has fought bravely in the Colonel's place, when Col. Torelo, who was found hiding in Capt. Randolph's tent, and in his disguise was mistaken for the Colonel's orderly, is brought before him as a prisoner. Barney is for a while left alone with his Colonel. The Colonel takes off his disguise, makes Barney put it on, and when the guards enter the Colonel points to him as the man to be shot. Mollie comes to plead for his life, and Dolores rushes to his rescue. She comes too late, receives the explosion of the powder in her face and is blinded.

AND THE VILLAIN STILL PURSUED HER!!!

THE VILLAIN CONTINUES HIS PURSUIT.

Two weeks pass; we find Torelo, who has been made a General by the Emperor, in his quarters in a hacienda near Queretaro. He is seated at a table, with papers before him, planning treason. He points to the door of a room where he keeps Dolores a prisoner in order to prevent a meeting with the hated rival, Captain Randolph, and the discovery of his treacheries. Dolores, having secretly sent her cross—the sign of trouble—to Capt. Randolph with an appointment to meet her at midnight at a certain footbridge, comes blind and broken, led by her faithful servant Mollie, to ask that she be released. He agrees to set her free on condition that she consents to become his wife. Dolores scorns the proposal. He heaps insult upon insult on the helpless, suffering woman; but when he tries to embrace her, Dolores unexpectedly draws a dagger from her hair, and, protecting herself, calls down the vengeance of Heaven upon his head.

AND THE VILLAIN STILL PURSUED HER!!!!

THE DOLOR OF DOLORES.

Gen. Torelo having been informed of Dolores' appointment with Randolph, sends Capt. Tauro an order to destroy the centre of the footbridge over the deep canyon which Randolph is going to pass in the dark midnight. Dolores flies, pursued by Torelo and his soldiers. She comes to the bridge; she cannot see that three planks have been removed, and, calling for Randolph, she falls into the abyss with a shriek, while Captain Randolph rushes to her rescue and saves her life.

AND THE VILLAIN STILL PURSUED HER!!!!

CONTINUATION OF THE CHROMO-CONTEST.

In the fourth act the troops of General Torelo are in camp before Queretaro. Dolores has been brought to a hospital, but Capt. Randolph prevented from seeing her. Juanita finds a paper which contains Torelo's plan of treason. She shows it to Randolph, but he refuses to read it saying, "And if it were a title deed to Paradise I could not read it, because it is not mine." Randolph tells General Torelo of his villainy, and demands to see Dolores. The General draws his sword, they fight, and the General is slightly wounded. Randolph spares his life for her sake. After this Barney appears as a ghost, and a comical scene between Dr. Popper, Mollie and the ghost illustrate Barney's adventures since he was shot for the discipline of war. Barney's faith in his Colonel is unshaken. He is going to see him and give him his papers found in the coat which his Colonel wore on that memorable night. As soon as General Torelo finds that Barney is alive he sends him to prison to be shot. Dr. Popper brings the news of a battle and that the Emperor has been driven back. Torelo rejoices. Randolph has received a deep wound and is sent to the same hospital where the blind Dolores was taken. Dolores has left her bed and is seen feeling her way among the rows of sick and wounded. The wounded Randolph lies in a death-like stupor on his pallet. Guided by some mysterious instinct, the blind Dolores approaches. She grasps his cold hand, and, clutched in its grasp, finds the counterpart of her cross. She cries: "Randolph! Randolph!" and begs him in piteous accents to look up and recognize her. Thereupon Torelo enters and orders her away. Dolores, maddened with love and grief, is dragged off to prison, the tyrant turning a deaf ear to her frantic appeals.

AND THE VILLAIN STILL PURSUED HER!!!!

THE CLIMAX REACHED.

There is a lapse of ninety days. The fourth act and the last. The Maximilian is sold and shot, and Randolph and Barney are sentenced to death. Barney, cowardice, of which he is innocent, and dolph for having drawn his sword upon General. Dr. Popper intervenes in their

half, but without result. Dolores, through the influence of Father Pietro, is permitted to see Randolph once more before he is shot. By her confinement in a dark cell she has recovered her sight. Dolores is led to the vault of the monastery where Randolph and Barney are chained to the wall. Dolores rushes to Randolph, Captain Tauro separates them. He drags Dolores to the door, when Captain Randolph suddenly breaks his chains and delivers his Dolores. Captain Tauro dies by his hand. Torelo appears, and, discovering the dead body of his friend, swears to avenge him.

AND THE VILLAIN STILL PURSUED HER!!!!

In the last act Randolph and Barney are led forth to die. Dr. Popper interferes to protect them, but is thrust back. At the last moment, when General Torelo is about to command "Fire!" Dolores snatches the American flag from Dr. Popper, wraps it around the kneeling forms of the condemned men and dares the Mexicans to fire at that flag.

In the same moment General Escobedo arrives with President Juarez, and Juanita, who has found the papers with the plan of treason, points to the General: "There is the traitor!" Dolores embraces Randolph. Mollie rushes in to carry off her Barney. Torelo surrenders his sword, and everything ends happily.

AND THE VILLAIN STILL PURSUED HER!!!!

THE ACTING.

To do anything in the way of acting with a play so unconsciously bad as this one, would be impossible; still, the company may be said to have adopted the Philadelphia formula, and was "fair." Mme. Von Stamwitz looked better than we have ever seen her before. She played the part of Dolores with considerable intelligence and expression. Her enunciation, however, is painfully imperfect. The part amounts to little, but Von Stamwitz contrived to bring it into requisite prominence.

Harry Colton was strained, stagey, and unnatural in the bad part of Capt. Randolph, and Ben Maginley struggled bravely to be funny as an impossible Yankee who forever waves the American flag. W. H. Lytell played an Irish emigrant conscientiously, and Marion Fiske was acceptable as Mollie. T. J. Martin undertook the part of Col. Torelo at short notice, and played it satisfactorily. J. A. Wilks, one of the most pleasing and promising young actors on the local stage, made considerable out of the part of General Escobedo. The scenery was mostly new and really beautiful, though much too fine for so trashy and worthless a piece as this.

THE CAST.

Dolores Torelo.....Elizabeth Von Stamwitz
Captain Randolph.....Harry Colton
Colonel Torelo.....T. J. Martin
Captain Tauro.....H. Victor
Dr. Popper.....Ben Maginley
Barney O'Shea.....W. H. Lytell
General Escobedo.....Joseph Wilks
Father Pietro.....L. Barrett
Mollie O'Rourke.....Marion Fiske
Juanita.....Bertha Welby
Officer of the Day.....D. Leacy

All About a Practical Moon.

Before Judge Fred. G. Gedney in the Sixth District Civil Court on Tuesday came the suit of Charles Kendrick against J. Steele Mackaye for \$150 and costs for work furnished in painting scenery for the Blanche Meda Combination, which collapsed some months ago, and of which defendant was agent.

There was a good attendance of members of the profession. The plaintiff and defendant both appeared on the witness-stand, as did Mr. J. C. Freund of the Musical Trade Review, and Goodwin, the property man for the defunct combination.

The principal point at issue was the non-working of a "practical moon" which Mr. Mackaye insisted was essential to the proper production of the play of Won at Last, and for which he refused to pay Mr. Kendrick. The trial lasted nearly all day, and Judge Gedney, taking the papers, reserved his decision. The court was obliged to call the audience to order several times, as the testimony elicited caused hearty laughter, reference to matters theatrical seeming to be taken in a perverted sense by those in court, who were not cognizant of technical expressions relating to the drama.

Mr. Mackaye gave his testimony in a decidedly dramatic manner, and characterized, sotto voce, a statement by Mr. Freund as a "lie." It did not appear in evidence whether the moon would be needed in Thro' the Dark, Mackaye's new piece.

"Nannette Labarre."

The full cast of Nannette Labarre, which will be produced at the Globe Theatre Monday evening, is as follows:

Nannette Labarre.....Florence Ellis
Mlle. De Foylome.....Jeanne Rose
Lizette Labarre.....William Vernon
Gaspard Delmair.....Walter Edmonds
Cyrille Everymond.....Mr. Tannehill
Antoine Labarre.....J. L. Mason
Jeannie Dupont.....E. W. Marston
Mons. Lenoir.....Thomas Jackson
Pierre De Beveron.....Mr. Hibson
Corporal La Roque.....Charles Coe

The play is a military drama. It will be mounted in good style.

Arthur Sullivan is not coming to this country this year, all reports to the contrary notwithstanding. It is not true that he has been driven away by the wholesale production of his H. M. S. Pinafore at so many houses.

A series of dramatic performances will be given at St. Bernard's Hall, West Fourteenth Street, by the St. Bernard's Union, beginning, Feb. 17, and continuing 18, 19, 20, 24, and Pyke O'Callaghan, Slasher and Crasher, The Ticket-of-Leave Man will be the last given.

WANTED—AN INJUNCTION.

The People of the City of New York In Rel. vs. Archie Gordon.

The petitioners respectfully show to this Court that one, Archie Gordon, an alleged dramatist and writer, has been in the habit of inditing and perpetrating certain plays and pieces designed for public presentation, and that all efforts to restrain him from this violence to the public peace have failed. The petitioners further show that the said Gordon did with malice aforethought and evil premeditation write and publish an alleged play, the leading character of which was Mary Queen of Scots. And that for this publication the said Gordon made no apology, but publicly and openly announced this alleged play and claimed undisguisedly that it was a drama, thereby bringing the calling of dramatists into ignominy and unmerited disrepute.

That the said Gordon openly announced a play called Mint Sauce, with evident intent to disturb the peace, well being and tranquility of the public, and did allege that the piece was for representation on the stage, and that after timely and repeated warning failed to desist from this announcement even when told that the consequences attending its production would be fatal to the life and health of many professionals.

That the said Gordon did openly and publicly claim to be author of a piece called Olivia, and did persist in the announcement after it had been shown to be in contravention to public policy and to the rights of audiences.

The petitioners further show that at divers and sundry times the said Gordon has claimed to be a dramatist, has frequently and in public places alleged that his so-called plays were dramas, and has even claimed that certain New York managers had agreed to play them—a proceeding calculated to do the said managers grievous injury and signal injustice.

Your petitioners respectfully represent that all efforts to restrain the said Gordon from publishing or inditing his alleged plays or pieces have failed. That promises, threats, cajolery, pledges of immunity, and even bribery cannot move him from his purpose.

Your petitioners further show that when supplicated to desist, Gordon replied with these memorable words: "I shall always keep one eye on the American Drama." To the inquiry, What will you do with the other? Gordon replied: "I will keep it on the editor of the Dramatic News." The latter remark being accompanied by sundry incoherent allusions of a personal character.

Your petitioners respectfully show that no alleged play or piece of the said Gordon has ever been represented on any stage (outside of Brooklyn and Roslyn, L. I.), nor indeed could be represented without provoking a riot and inciting peaceable citizens to deeds of violence and rapine. That divers managers have prayed for relief, being doubtful of their power longer to withstand the importunities of the said Gordon.

Your petitioners herewith annex several legal papers bearing on this case, and they pray that it may please the Court to restrain by strong measures the said Gordon:

1. From inditing any alleged plays or pieces (outside of Brooklyn and Roslyn, L. I.).
2. From proclaiming to be a dramatist.
3. From publishing in the public prints further incendiary announcements of his intention to produce plays or in any way disturb the peace and tranquility of managers or professionals.

And your petitioners will ever pray.

Q. Mr. Gordon, has ever any of the plays in your varied repertoire been played before an audience, outside of Brooklyn or Roslyn, L. I.?

A. No, never!

Q. What! never?

A. Hardly ever.

\$2,500 Cash.

The partnership of those directing the Fifth Avenue Theatre, has been made public in the Daily Register. It reads as follows:

DANIEL H. HARKINS.—In conformity to statute regulating limited partnerships. We, the subscribers, do hereby certify: That we have formed a limited partnership. That the name under which such limited partnership is to be conducted is Daniel H. Harkins.

That the general nature of the business to be transacted by such limited partnership is the conducting and managing of a theatre. That the place of business of said limited partnership shall be the City of New York.

That the names of all the partners, both general and special, interested in said limited partnership, are as follows:

Daniel H. Harkins, the sole general partner, who resides in New York City, and Frank T. W. Palmer, the sole special partner, who resides in New York City.

That the said Frank T. W. Palmer has contributed the sum of twenty-five hundred dollars, in cash, as capital of such limited partnership.

That the period at which said limited partnership is to commence is the 29th day of January, 1899, and the period at which the same is to terminate is the 29th day of January, 1899.

D. H. HARKINS, FRANK T. W. PALMER.

City and County of New York, ss: At the 29th day of January, 1899, before me personally came Daniel H. Harkins and Frank T. W. Palmer, to me known to be the individuals described in and who executed the foregoing certificate and severally acknowledged that they signed the same.

ABM. HEARTT, Jr., Notary Public, County of New York.

Andre Fortier, the Hero of the Calaveras, is the title of a new drama written by Victorien Sardou, which is soon to be presented at the Boston Theatre. The story illustrates the incidents of life in California and Mexico thirty years ago, when the gold fever raged,

Katy Mayhew will play M'liis at the Brook-Park Theatre for one week, commencing on Feb. 17.

Byrne vs. Harvier.

The case of C. A. Byrne vs. Ernest Harvier, for alleged libel, was set down for trial at the Jefferson Market Court at half past nine o'clock on Monday morning. At that hour Mr. Harvier, in company with his counsel, was present, but there was no trace of Byrne. Search for A. D. Gordon, whose activity in the previous proceeding had been very marked, failed to elicit his whereabouts, and it was inferred that the prospect of his being called to give evidence had dampened the spirits of the Roslyn dramatist.

Several parties interested in the case made inquiry about it, and could elicit no more satisfactory response than was given by one of the benignant-looking court officers, who said, "Burns, the prisoner, has not arrived." The dock was scanned in vain for the familiar features of missing Byrne. About 10 o'clock word was brought that Judge Flammer was unavoidably absent, and that the case was adjourned until yesterday (Wednesday). As the principal parties to the suit left the courtroom, Byrne was seen pathetically standing in the corridor alone.

At the appointed hour on Wednesday Mr. Harvier and his counsel were on hand, but Byrne was not. Renewed inquiry was made, without very satisfactory results. After a delay of some time it was ascertained that Byrne's counsel had obtained an adjournment until Saturday, at 3 o'clock. Meanwhile the civil suit of Byrne had suffered one adjournment on Tuesday.

Alle Sames, Sames!

(San Francisco Figaro.)

The New York Dramatic News—somewhat notorious for its many reckless statements—recently published the result of an interview with some person who was determined to be "sensational," if nothing more. The Chronicle republished the same, and the following is the straightforward, manly reply of the parties interested to the anonymous slanderer:

TO THE EDITOR OF THE CHRONICLE.

SIR:—Not because we think the public are interested in our private matters, but as a simple act of justice to ourselves, permit us to emphatically and explicitly deny the statements and insinuations concerning us and the California Theatre, contained in an article copied in your issue of this morning from the New York Dramatic News of January 18, with the caption, "Objects of Barton Hill's Visit to the East." We do not propose to go into details, but will simply state a few general facts, as follows:

First—The present manager of the California Theatre has never in a single instance failed to pay its salaries.

Second—It has never failed to settle with its stars and other attractions to their entire satisfaction.

Third—It has never been behind in its payment of rent for even a moment.

Fourth—It is on a purely cash basis, and does not owe one dollar.

Fifth—No woman, in the past or at present, has furnished or does furnish money, in any sums whatever, to the management as a whole, or to any member of it.

Whether or not Mr. Hill's partners are incompetent it is not for us to say. Whether they know little or nothing, others must judge. Mr. Hill telegraphs us that the article under discussion was completely refuted in the issue of the News bearing date of Jan. 25. Let us wait and learn from him what is his opinion on the subject. As to the object of Mr. Hill's mission East, suffice it to say that it is on the legitimate business of the theatre, and concerns no one but ourselves until we choose to disclose it. He certainly at least will be no party to any unfair dealing with the present company; nor has the idea of anything but the strictest performance of our contracts with each and every member of it ever been dreamed of.

What the future has in store for us of success or failure time only can disclose; but this we believe, that the California Theatre is too firmly established in the regard of the people to be overthrown by the machinations of its enemies or the circulation of false and sensational reports. Respectfully,

BARTON & LAWSON.

SAN FRANCISCO, Jan. 27, 1899.

Thirteen of the employees of the Grand Central Theatre, Philadelphia, under the late inglorious regime of ex-Police Sergeant John Duffy, yesterday sued Duffy before Magistrate Smith for their wages, ranging in amount from \$5 up to \$40 or more. They proved their claims, and the thirteen were given separate judgments. Duffy is reputed to be the owner of considerable real estate.

Sam Sanford, the veteran minstrel manager, is to have a benefit performance at the Eleventh Street Opera House, Philadelphia, to-night (Thursday). Sanford will appear as Old Josh the Freedman, and Gumbe Cuff in the comic opera, Oh, Hush! and will be supported by the minstrel corps of Mr. Carncross.

The cast of Engaged, at the Park Theatre next Monday, will comprise James Lewis, T. G. Riggs, Joseph E. Whiting, G. O. Owens, George Stoddard, Mrs. Agnes Booth, Mrs. Gilbert, Miss Minnie Palmer, Miss Sidney Cowell and Miss Chester.

Doubling in a Week.

(From the Dramatic News.)

The net increase in the circulation of the Dramatic News, as per order of the Dramatic News Co. this week, is six hundred.

THE DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

A Celebrated Case at the Globe has done remarkably well; toward the latter part of the week the theatre has been crowded. The piece has never been produced in this city with better effect, and the acting of the different members of the company was very good, especially Charles Barrons, to whom the expression of "very good" would be tame. There never was such a hearty reception given to any artist in Boston as was tendered to Mr. Barron on his opening night; it was nearly five minutes before he could speak, such was the thundering welcome he received. He was called before the curtain after every act in which he was on, and at the close of the piece the audience remained in their seats calling for a speech, to which Mr. Barron warmly responded, saying that now, more than ever, he felt that there was "no place like home." Boston is sorry to lose such a fine actor, but yet feels proud at giving to the world so talented an artist.

The acting of Miss Kate Meek as Adrienne should not be passed without a word of commendation. She is very pretty and possesses great dramatic ability. We were surprised to witness such a fine piece of acting from Miss Emma Wilton; her Valentine was something splendid. We scarcely thought her capable of throwing such pathos into the rendition of her part.

The other parts were well sustained. Mr. Stetson would like to keep the piece on for another week, for it would pay, but it is impossible, for it must be withdrawn to give place to Colville's Babes in the Wood.

The Boyston Museum closed by order of the police, on Thursday night, for alleged indecent performance, but will be allowed to open on Monday, 10th inst., with an entirely new company.

There are rumors afloat, and with some foundation, that the Beethoven Hall is to be remodeled over into a first-class theatre. Mr. John Stetson's name is mentioned in connection with it. The project is not yet sufficiently advanced to say that it will be, but it is very probable that it will be done.

We bade farewell to Mr. and Mrs. George S. Knight on Saturday evening. Their engagement at the Gaiety has been, judging from the houses, a very profitable one. It has at least been a pleasing one.

Saturday evening was the close of Lawrence Barrett's engagement at the Museum, on which occasion this celebrated artist took his benefit. The Merchant of Venice and David Garrick were presented to very large and friendly audiences. At the close of the play Mr. Barrett was presented with a basket of flowers and called upon for a speech; he responded, briefly but heartily thanking his friends for their kindness during his past engagement.

The Howard has done remarkably well the past week; the Foy Sisters and a host of other attractions rendered the bill bright and sparkling.

Gaiety.—Salisbury's Troubadours were welcomed back again at the Gaiety on Monday night, and if their reception when first appearing in this city was hearty, the one they received at this time was doubly so. It is surprising how few people ever give such an entertainment, such a laughable, pleasing sketch. Mr. Salisbury has well selected his little company; every member is a prodigy of talent. Nellie McHenry is the smartest little actress that we have ever seen; her style is bewitching in the extreme. Helena Dugan is very pretty, her voice is lovely, and her acting adds much to the brightness of the piece. John Webster is very good, but John Gourlay is (outside of Mr. Salisbury) the actor of the company; good voice and good face, together with a remarkable talent, render him a pleasing artist. But "Vate," or "Museum Vate," as he is known here, is the "star"—a whole play in himself—full of wit and humor, a happy, genial man by nature, and so cannot help inspiring his audience with some pleasant feeling.

Boston Theatre.—Strakosch's Italian opera company played to good business on Monday, Aida; on Tuesday, Il Trovatore; Wednesday, Carmen; Thursday, Lucia de Lammermoor; Friday, Mignon; Saturday afternoon, Lucia di Lammermoor.

Globe Theatre.—A large sized and well disposed audience greeted the Colville Opera Company Monday night, on its first appearance in this city the present season. The piece presented was The Babes in the Wood. It has been changed a little since last we witnessed it, and not to its benefit, we think. Charles Drew is an agreeable change to Willie Edouin, who was with the company last season, in way of voice only; Mr. Drew is a very fine singer. The rest of the company is nearly the same as when last here.

Howard Athenaeum.—The Howard opened a week of pantomime with Tony Denier's Humpty Dumpty. The piece ran very smooth, the tricks were many, and neatly executed. The house was extremely good, as is usually the case at this theatre.

The Little Duke at the Museum is another comic opera with which this house seems so fortunate the present season; but it is doubtful if it takes the place which its predecessor, H. M. S. Pinafore, now holds. Alice Harrison is charming and sings nicely. Messrs. Jones, Haworth, and Melbourne were especially good. The company have labored under a great disadvantage while rehearsing the piece; parts have been read on the road, and others at home, and so have been unable to practice together, as they should have done in so difficult a thing as The Little Duke.

Philadelphia.

Broad.—H. M. S. Pinafore is in its sixth week. It has been said so often as to become trite, that rarely has an engagement so thoroughly combined merriment and scrupulous cleanliness. Mirth-provoking beyond description, the satirical hits at the weaknesses of the English Navy are fully appreciated here, although Sir Joseph's little song may be recognized as an ironical allusion to the Duke of Edinburgh's penchant for writing waltzes and other dance music. Crowded houses have been the rule during the week, testing the theatre's capacity to the utmost, and the unusual spectacle of more than one hundred ladies standing in the lobby has been witnessed at the matinees. Indorsed by all classes, enjoyed by young and old, and the universal subject of conversation, its first night is near at hand, and not only is the management of the Broad to be congratulated, but also our theatre-going public, in that such a complete source of enjoyment is being availed of.

Wagon.—Crowded houses have been the rule at the Exiles. Every part is well acted; the piece is superbly mounted, and the interest of audiences that have seen it is not again held without abatement at every performance. The Exiles is to be

withdrawn this week, however. Several nights of this week are set apart for the annual benefits to two of the most popular members of the Walnut Street stock company, Charles Walcott and Harry Meredith. Mr. Walcott will make his first appearance as Dan'l Druce in W. T. Gilbert's drama of that name, which the late E. L. Davenport first introduced to the Philadelphia public. Mrs. George W. Howard will take the part of Dorothy. The performance will conclude with Cartouche; or, the Highwayman of Paris, a French melodrama, in which both Mr. and Mrs. Walcott will appear. At Harry Meredith's benefit on Saturday night, the successful local political comedy, Our Candidate, by Jonathan Jink, will have another representation, and Mr. Meredith will appear in a piece of his own handiwork, entitled A Ride for Life. On Monday next Effie Ellsler begins her engagement at this theatre. The early appearance of Lawrence Barrett, whose previous engagement was postponed in consequence of the success of Around the World in Eighty Days, is underlined.

Arch.—Frank Mayo is in the second week of his engagement. This week he produces Murdoch's Davy Crockett. On the 22d of February Mrs. John Drew will enjoy a benefit performance tendered her by a large number of leading citizens. Mrs. Drew is an ornament to her sex and the profession, and will receive a well-deserved ovation. A strong bill will be presented, and many volunteers will take part. Mr. Mayo's support was about up to the average. Josephine Laurens as Eleanor Vaughan is always acceptable, and at times a great deal more than that. W. H. Meeker as the villain does the little that he has to do with commendable heartlessness, and Mr. Gale (Neil Crampton) seems to be as little interested in the part of the lover as the audience are in him. Attendance has increased largely over last week.

North Broad.—H. M. S. Pinafore drew together a rather fair house on Monday evening. Laura Joyce as Little Buttercup did well, her rich vocal voice resounding loudly. Annie Pixley made up a fascinating Josephine, and J. E. McDonald as the boatswain, and Seymour as Admiral, pleased well. Trial by Jury, a bright little operetta by the same authors, precedes Pinafore at this house.

Academy of Music.—On Monday night the Mapleson opera troupe began its season with the performance of Faust, which was really a remarkably pleasing one, and serves to display the even strength which constitutes the strongest claim to grateful recognition to the company. There was nothing extraordinarily brilliant in any of the leading impersonations. Miss Hank's Margherita is a very good piece of work, intelligent and artistic, but excites no unusual emotion. Signor Frapoli is but a commonplace Faust, singing his music with reasonable correctness, but without much force, and Signor Del Puente is not a satisfactory Mephistopheles, the music of the part being too low for his voice and the dramatic character too high for his powers of expression. The only part that made a really strong impression, and it is one that is too often neglected, was the Valentine of Signor Galassi, who has a fine musical baritone and is a good dramatic singer. But all of these voices did justice to the concerted music, and even the smaller parts, the Siebel of Madame Pisan and the Martha of Mme. Lablache, held their own in the cast. Add to this a very large chorus of men and women, who not only filled the stage with picturesque groups, but actually sang in tune and with intelligence and spirit, and, above all, a full orchestra, led with consummate skill and capable of the nicest shades of expression by Signor Arditi, supporting, instead of overwhelming, the singers when support is needed, and swelling into a noble volume in the ensembles, and it will be seen that the organization is strong in just those essential points that opera managers usually subordinate to the attractions of a few leading artists. It is the orchestra and chorus that are most deserving of praise for the performance of the first night, for while we have had all of the leading parts better done, we have not had for many years, if ever, at the Academy so well trained a chorus or so good an orchestra as that which Signor Arditi directs. On Tuesday Lucia di Lammermoor was sung, Madame Gerster making her first appearance in Philadelphia, supported by Campanini as Edgardo, Galassi as Ashton, and Foli as Raimondo.

Chestnut.—T. W. Robertson's perennially popular play of Caste was produced to a good house at the Chestnut on Monday evening. Caste has always had a strong hold upon the favor of the Philadelphia public. When last played at the Chestnut it drew large and fashionable audiences, and it will no doubt do so again during the present limited revival. The present cast is really quite good. The best performance of the evening was the Esther Eccles of Miss Lillie Grover, a sweet and womanly rendition of this important role. Miss Alice Mansfield, who has rapidly advanced in popularity since she joined the company, makes a good feature as the blithesome Polly Eccles. Mr. W. E. Sheridan is much too gruff for George Alroy, but he plays the part rather well. George Holland plays Eccles; Wilson Saw, Gerridge; Charles Stanley, Captain Hawtree; and Mrs. Stoneall, the Marquise de St. Maur. Next Monday night The Tower of Babel, the new play by Julian Magnus and H. C. Bunner, will be produced.

San Francisco.

California Theatre.—John T. Raymond draws better, plays better and looks better as Colonel Sellers than as Pemberton Pembroke. The houses have been large all the week in spite of the worst weather. He is as odd and amusing as ever, and never fails to win the warmest applause for all Colonel Sellers' fun. Miss de Forrest as Laura Hawkins had a task beyond her power, but she took unusual pains to please; she never seems to comprehend the warmth of love or passion, but splutters out the most beautiful and powerful speeches in the same tone and pitch of voice she would say, "Stop that minute; I won't have it!" and with a twinkle in her eye and a nod of her head, seems to approve of herself always. Miss Eliza Long as Emily looked, dressed and acted charmingly, and won much praise from her unaffected and modest demeanor. Mr. Chas. Wells as Clay Hawkins was at his best, which is saying a great deal. He has established himself as a gentlemanly actor, and by force of merit gained his present enviable position. Felix Morris is not happy in negro parts, and while he is an artist in many things, we cannot include "Uncle Pete," etc. Fred. Bock was all that could be desired as Selby, the military man, and looked very handsome in his powdered wig.

We have read Mr. Hill's card, published in New York, and represent "our set" by saying it is not satisfactory. It is unnecessarily prolix and does not compare with the one written by Barton & Lawlor here, published in all our daily papers. You will see it is more to the point. It runs very hard on the good actors in the company to bear the odium

of being members of a "bad company" and it is in very bad taste for a manager to have expressed himself as does Mr. Hill. If he thinks certain people in his company are bad, he ought to be man enough to say so, or say nothing at all. Oh no! it is left to the critics to say "Miss Long's heart is broken because Alice Harrison was engaged over her," and "Mr. Wells has walked into Mr. Cotter's place," and "Miss Prescott is the leading woman in appearance and power." Poor critics!

Next week we have My Son, and the prospect is fine for big houses. Raymond is to produce it in New York. Rose Eyttinger opens in Anthony and Cleopatra, Feb. 10th, against Clara Morris, who plays Cora in Article 47, at the Baldwin.

Bush Street Theatre.—The Georgia Minstrels to fair houses. Eliza Weathersby's Frolouques open in Hobbie's, Monday, 3d. At the Standard Theatre, Rice's Party have drawn packed houses. Evangeline continues the bill. Miss Louise Searle has made herself a genuine favorite in San Francisco; her bright face and sweet presence is greeted by applause on every hand. She sings so delightfully, it seems almost a pity to see her in burlesque characters; but then she is so dignified and ladylike in everything she does, that she loses nothing by being in the company, and is all the more appreciated. She is not the least spoiled by the most persistent encores, and to her own detriment obliges her enthusiastic admirers. She takes a benefit Monday night and a crowded house is a foregone conclusion. Alice Artherton, too, is always sure of a hearty welcome when she bounds on the stage in her various bright costumes and bewildering dances. Little Ella Chapman holds her own among them, too, with her petite form and wonderful little feet and big blue eyes. Willie Edouin is not so funny as Le Blanc as in Horrors. Louis Harrison as Captain Dietrich was made up the counterpart of Ben Butler, and was fair. But his fun always seems forced or precocious. There is more wit in his heels than in his voice. Disgrace as the Lone Fisherman made a hit, and W. A. Mestayer as Catherine excited much laughter in the audience, and even the actors seem to enjoy his appearance. At the Baldwin Gilbert's comedy of Engaged was produced on Monday night, without any special announcement, under the title of He Would and He Would Not, as some sort of compromise of Engaged, which Sothern plays in New York. It is an odd play, full of humor and home-telling truths, and with a streak of satire, crisp dialogue, sarcasm, and really funny situations that make the piece a remarkable one. Cheviot Hill, in the person of Mr. Bishop, falls in love with three young ladies, and at the same time declares himself husband to Belinda Treherne (Rose Wood, who does a serio-comic part nicely). Miss Ravel, the cottage lassie, Maggie, showed a wonderful talent for dialect and character parts, and achieved the success of the evening. Scotch dialect is very difficult to acquire, and Miss Ravel was uncommonly fine. Lewis Morrison gave his part, Belvany, a la Crushed Tragedian, with some success. The piece is destined to be popular and of established worth.

Next week we have Clara Morris in Article 47, Jane Eyre, Miss Multon, and Camille. This is announced as her final engagement. The Mirror is much praised for its neat appearance. The supply has thus far been too small for the demand.

Brooklyn.

Park Theatre.—The Rice combination played H. M. S. Pinafore at this theatre last week with great success. They have removed to the Academy of Music, where it will be continued for one week. Maggie Mitchell played in Mr. Shewell's new drama, Flotsam and Jetsam, Monday evening, before a good audience. The title of the piece is a taking one, but fails to epitomize the story, or, indeed, to furnish any key to it. The piece is a serious one, but some of the actions of the personages are so extravagant that they become grotesque. The faults lie less with construction and incident than with sentiment and character. We venture to say that the piece is not successful as a literary work, nor do we think it will be successful as a popular drama. Miss Mitchell will not, we fancy, adopt it into her repertoire, for her part is a very subordinate one. The acting was very good. It is announced that Flotsam and Jetsam will be taken off after the Wednesday matinee, and that Fanchon will take its place on Wednesday night and continue for the balance of the week.

Academy of Music.—H. M. S. Pinafore, by the Rice combination, having proved very successful at the Park Theatre, the managers of the combination decided to continue it one week longer, and removed to this theatre, so that Col. Sinn might fill his engagements. The artist who painted the scenery at the Academy of Music for the Pinafore is a clever manipulator of the brush, and the general effect of his scene is very pretty, but he is respectfully urged, before painting another British frigate, to take a Staten Island ferry-boat and examine the craft in the bay as he passes, or at least to take a trip to the Navy Yard. After which he will never commit the flagrant solecism of painting a man-of-war lying at anchor with her sails bundled together or flapping about, and her yards pointing in every conceivable direction. The contrast between the trimness of the ship and her crew and the utter reversal of discipline on board, is one of the most amusing features of the piece. One or two improvements were made in the cast, so far as the singing is concerned. Miss Rose Leighton assuming the part of Ralph Rackstraw in place of Miss Webster. 18th, a lecture, A Walk Through Westminster Abbey, by Rev. John C. Eccleston.

Miscellaneous.—Brooklyn has caught the Pinafore fever. Last week it was at the Park Theatre, this week it is playing at the Academy of Music and at the Novelty, and it is billed for the 17th at the Court Square. A new variety theatre has been opened in Brooklyn. It is called the Eagle.

Chicago.

McVicker's.—Mrs. Abby Sage Richardson's play, The Two Women, last week, drew only fairly. On the 3d inst., Ada Cavendish appeared as Jane Shore, supported by the stock. 10th, Miss Cavendish appears as Rosalind in As You Like It, to be followed on the 13th by Mercy Merrick in The New Magdalen.

Beverly's.—Kivalry Brothers' spectacle Around the World in Eighty Days, drew large business during the past week. The scenery was very fine, and the ballet, under Miles De Rosa and Pagliara, one of the best ever seen here. On the 3d the Alice Opera company make a first appearance. The Little Duke, to be followed 10th, Girolo-Girolo, and 13th Fille de Mme. A. to close the two weeks' engagement.

Hoolley's.—The Boston opera company, H. M. S. Pinafore, good business this week. The New York Criterion

company, headed by F. F. Mackay, commenced one week's engagement in Caste, to be followed 5th by Our Boys, and 7th a new comedy by Stanley McKenna, Our Oddities; 10th, Janauschek and combination.

Hamlins.—To arrive, Harry Webber in his drama Nip and Tuck.

Metropolitan.—Lina Tottenborn in drama Milk Vender of Germantown, James Herne, Frank and Fanny Hersford. The four Martinetti, Clara Howard, J. Holmes Grover and May Delorme.

Academy of Music.—Byrant and Hoey, Sheehan and Jones, Henry Carney, Charles W. Young, Nellie Massa, Bryant and Williams, and Lottie Beaumont. Lillie Howard, W. T. Stephens, Minnie Oscar Gray, and the dog drama entitled Saved from the Storm.

The following people left for Chicago to inaugurate the new Metropolitan Theatre, Milwaukee, 3d inst.: Louise Russell, Ida Vincent, E. A. Booth, Naoni, McVicker and Saunders, Mabel Ford, Collins Brothers, Lydia Yeamans, James Dalton and James Sullivan.

Providence.

Opera House.—A Messenger from Jarvis Section, as represented by Barney Macaulay, proved a very enjoyable entertainment, and drew a succession of good houses. Mr. Macaulay has a careful, painstaking company for his support. 10th, Miss Genevieve Ward, supported by Milnes Levick and a dramatic company, commences an engagement of four nights in Jane Shore. A special matinee will be given Wednesday. Boston Museum company will appear in My Son 14th and 15th; three performances. 15th, Max Strakosch Italian Opera company, with Kellogg, Litta, Annie Louise Cary and others for three nights. The opera is Aida, Carmen and Mignon. Miss Kellogg is specially announced to sing the first two nights. If she follows her usual custom, when she comes to this city she will not sing at all. Miss Cary is a very general favorite; she always keeps faith with the public. Litta is unknown to our city save through the press. Mme. Bonfanti leads the ballet. 20th, for balance of week, Tony Denier's pantomime troupe, 24th, Colville Folly troupe, one week. Frank Mayo has written for dates. Good enough! Low's Opera House.—Not open this week.

From the closed doors and quiet look of the house one would hardly imagine the busy scenes inside, where very active preparations are being made to bring out in first-class shape on the 17th, to continue one week, Uncle Tom's Cabin, with Jarrett & Palmer's renowned troupe, introducing the plantation scenes and songs of the Colored Jubilee Singers. Manager Lord is having new scenery painted, new mechanical effects made especially for the play, and everything will be done to make this the attraction of the season.

Theatre Comique.—Arrivals for this week: Miranda Sisters, said to be the finest lady gymnasts in the world; Mullen and Magee, Irish specialists. Frank Lewis, Haley and West, Ethiopian comedians; Press Eldridge and Miss Minnie Farrel remain. The performance concludes with the farce, Loan of a Lover, in which the stock company will appear. First rate business.

Albany.

Leland Opera House.—Effie Ellsler opened at this house 3d inst., supported by Frank Weston and the regular stock, appearing during a week's engagement in Bonny Kate (a new play by W. H. Young, the stage manager of the Leland), a version of La Cigale, which she names the Grasshopper, and the worn-out Fille du Regiment. Bonny Kate is a dramatization from some novel, I believe, presumably of the same name.

Either the original source must have been woefully barren of dramatic material or situation, or the dramatist has done poor work, as the play is hardly a great one, barely an interesting one, and totally unedited and unsuited to Miss Ellsler's peculiar line of business, for the name of the play is a sad misnomer, the whole story calculating to throw a damper on what is Miss Ellsler's strong point, her vivacity. I see no necessity for giving a synopsis here of plot or incident, both usually so interesting to those interested in the doings of our native dramatists, and will content myself with saying that the mild type of conventional stage-villain works the usual mischief, a horse-race is introduced (a la Kerry Gow and Flying Scud), a designing woman helps the first villain in his evil work, but with the aid of a few utility people the heroine marries the "leading man," and virtue is again triumphant. A very harmless play. The Grasshopper is no better play, that is, for Miss Ellsler's wants, than Bonny Kate, and her lack of taste or judgment in burdening herself with such plays is deplorable. She is naturally too refined a comedienne to do justice to the lower type which La Cigale calls for. Campbell's Heroine in Rags furnishes Miss Effie with enough idyllic, semi-romantic material to suit her talents, and I wonder at her not using it in Albany, as it drew well last season. Daughter of the Regiment is well-known, and the only merit it has for Miss Ellsler is that it serves as a hitting vehicle for the introduction of some of the airs from the opera. Frank Western was equal to the very small demands made upon him, and the local stock did admirably, Gilbert giving us more thoroughly good work, something he can always do when the occasion demands it. Business was very poor. Macaulay, in Uncle Dan'l, opened 10th, for a week's visit.

Cincinnati.

Pike's Opera House.—Her Majesty's Opera Company has just finished the most successful engagement of the season at this theatre, and to the general details. The closing performance, on Feb. 8, was Don Giovanni. The house was densely packed at every performance with highly appreciative audiences. They left last night for the East, and many regrets were expressed as to the shortness of their engagement. This house will remain closed until Feb. 24, when the sparkling operetta H. M. S. Pinafore will be produced by home talent.

Grand Opera House.—The Berger Family, musicians and specialty artists, drew a fair house at each performance. This is, without a doubt, the most entertaining exhibition ever offered to the public. Sol Smith Russell is simply immense. We have never seen anything in completeness of detail to surpass his Pennyroyal. At the Grand this week he promised a rare entertainment in the person of a troupe of forty performers: Rice, Mack, Kennedy, Price, Max-Booker, Sadler, Stiles, Hooley, Thompson, Lee, Adams, three Arnolds, three Gores, Dixon, Fruth, Roe, Rapier, Carter, Wake, Harley, Bassett, Rushby, Wilson, Knapp, Freeman, Barbour, Quinn, Sperry, Millen, Frankum, Wiley, Lennox, Williamson, and Shirley.

Huck's Opera House.—Feb. 10th, Man-

ager Douglass, by permission of Augustin Daly, will present to the patrons of this place a realistic drama, in four acts, A Flash of Lightning. The novelty part of the programme has been selected with great care.

Coliseum.—Monday, Feb. 10th, George Everett the wonderful spiritualist, who appeared here some time since with his "Cabinet of Wonders," is announced to appear at this place for one week. Watson and Ellis, the greatest of Dutch comedians, appear in a new sketch.

Henry Gilbert will open the Waverly Hall, at Van Wert, Ohio, Feb. 11, with a strong company.

Bob Miles of the Grand Opera House, at present managing the Oates opera company, arrived in this city last Thursday. He reports business very good.

Julius Cahn of the Grand Opera House, has left to meet the Oates troupe.

New Orleans.

Academy of Music.—Modjeska is playing a week's engagement. J. W. Carroll and Frank Clements are her chief support. Camille, Fron-Fron, East Lynne and Adrienne have been done. To-night, 7th, Romeo and Juliet will be produced. Sunday evening John McCullough, supported by Charles Barron, of Wallack's, New York, and the John W. Norton company, will appear. This engagement is for two weeks.

Varieties Theatre.—The Hess English Opera, now in third week, continues to draw well. Last night, 7th, Paul and Virginia was brought out for the first time in America. The company is only fair. Stuart Robson and William H. Crane open on the night of the 9th in Our Bachelors. After a two weeks' stay they will be succeeded by the Kate Claxton Combination.

St. Charles.—The Jennie Hughes and J. W. Mack specialty party done a fine business last week. This week it is but fair. Luke Schoolcraft and George H. Coes reappeared Wednesday night in conjunction with this combination.

Notes.—The C. L. Graves Soldier's Trust company left here Sunday morning last for Galveston, where they opened Monday night to a 400 house.—Schoolcraft and Coes' Vicksburg venture proved a failure.—John Dingess has severed his connection with Jennie Hughes and J. W. Mack; he is suing them for \$250 back salary as agent.—The Hughes-Mack party open in Galveston on the 14th.—Several prominent stars have greatly embarrassed the managers of the St. Charles by cancelling and changing dates.—Billy Emerson's Minstrels will shortly appear at the Academy.—On Mardi Gras night balls will be given at all the theatres.

Rochester.

Opera House.—Dan Shelby's variety company, from Buffalo, have been playing here all last week to very fair houses. This week we have Den Thompson in Joshua Whitcomb for the second time this season; packed houses. We expect a Pinafore company here very soon. Mary Anderson plays here 21st and 22d.

Corinthian Hall.—This hall has been thronged for the past two weeks with visitors to the great Carnival of Nations, which was gotten up for the benefit of the Cathedral. The Carnival was under the direction of Pease & Kingsley of Buffalo. These gentlemen are the acknowledged leaders in amusements of this kind. The tableaux, under the direct control of Mr. Pease, were by far the best we ever had in Rochester. The whole affair was immensely successful.

Washington.

National Theatre.—The Colville Folly company closed 8th. The engagement may be considered a success, as large houses were the rule. The troupe is not as good as formerly, although the present combination is far above the average. Many attractive features of the pieces previously given in this city have been eliminated. Charles Drew has further ingratiated himself into the esteem of our theatre-goers by his excellent singing and comedy business. Marion Elmore, Marie Williams, and Kate Everleigh cannot be improved upon. Messrs. Gill, Cahill, and Madin are the remaining ones worthy of notice. Emeline Rosean is the much puffed attraction (?). Why, we cannot understand; surely not on account of her singing, acting, or beauty—perhaps her form. Barrett 10th, one week, The Danites to follow.

Opera House.—Leonard Grover's comedy company opens a two weeks' engagement on the 10th.

Comique.—The usual interesting and varied entertainment attracts large audiences. The amateur performances of H. M. S. Pinafore in aid (?) of charity has shown some very despicable traits in several of the prominent members in the cast.

Cleveland.

Euclid Avenue Opera House.—The New York Park Theatre Company opened on the 3d in Old Love Letters and Champagne and Oysters, to fair house. Hurricanes and Baby followed. On the 10th, Henderson's Stand and Theatre Company, for one week, in Almost a Life.

Academy of Music.—On the 4th, 5th and 6th, Buffalo Bill's Combination gave their new drama of Knight of the Plains. The Georgia Minstrels will occupy the house 7th and 8th.

Theatre Comique.—W. H. Langdon, the Pensleys and Frank Bell and variety company.

Mart W. Hanley is in town as agent of William Henderson's Standard company.

Newark.

Grand Opera House.—Manager Gray brings H. M. S. Pinafore on 17th, 18th and 19th. Stage admirably calculated for this representation.

Newark Opera House.—Emerson's minstrels 11th; H. M. S. Pinafore (Rice combination) 15th; Uncle Tom's Cabin 17th; Maggie Mitchell 18th. Tony Denier's pantomime troupe played to good houses 7th and 8th.

Theatre Comique.—Opened 10th, Stansil & Shay, managers. Tiger Slayer, a three-act drama, and variety.

Waldman's New Theatre.—Serpent Witness, by stock company, and variety.

Little Rebel and variety is running at the Metropolitan.

Clementine Lazar at Park Hall 11th.

Detroit.

The only entertainment worthy of special notice the past week was the concert given by the Detroit Musical Society on Monday evening last. A remarkably brilliant and enthusiastic audience was in attendance, the house being crowded with Detroit's best citizens.

Sprague's Georgia Minstrels gave a fair performance to a good house last Wednesday night.

This week Prof. Cronwell will give illus-

trated art lectures at the Detroit, and Whitney's will be closed. Future dates at Whitney's: Feb. 17, Theodore Tilton on Heart's Ease; 19th, Prof. Freitag's concert; 19th, the Light Guard Ball; 20th, 21st and 22d, Frog Opera, for benefit of the Industrial School.

The Coliseum does a splendid business, keeping up its high standard, and engaging only first-class performers.

The near future is dull as regards attractions booked ahead at either of the opera houses.

Miscellaneous.

OSWEGO.—Feb. 4th, Genevieve Ward at Academy in Jane Shore to small but delighted audience. The Honey-moon was not played as advertised, but "The Charge of the Light Brigade" charmingly recited instead. Ward and Barrymore are to give us Diplomacy, Thursday evening, Feb. 13th.

BRIDGEPORT, CONN.—The May Fisk troupe of blondes appeared here on the 7th and 8th to large houses, and gave a good entertainment each evening. The open in Philadelphia at the Grand Central with fifty performers. 14th, Dollie Bidwell in East Lynne; 20th, Barney Macaulay; 21st, Frank Mayo; 22d, Perley Combination.

CHILLICOTHE, OHIO.—The Williamsons in Struck Oil and Chinese Question at Clough's Opera House, 5th and 6th, to good "biz." Booked: Prof. Hartz and company for three nights, 17th, 18th and 19th; Buffalo Bill and combination, 23th—first time he has ever visited our city. The charming Lotta follows about March 5. Masonic Hall: The Color Guard, by amateurs, under the direction of W. H. Gunn, had a run of five nights, to great "biz." Julia Hunt and company, 17th, 18th and 19th, Jane Eyre, Pearl of Savoy, and Lemons.

ERIE, PA.—Kirkaly's Black Crook combination drew a large audience on the 8th at the Park Opera House, and gave good satisfaction. Sprague's Georgia Minstrels appeared to a large house on the 10th; Mary Anderson and company in Ingomar, 15th; Texas Jack's Indian combination are booked for 18th. Rice's Evangeline troupe in H. M. S. Pinafore have canceled from the 17th to 22d. John McCullough has booked for an appearance in May. At the Grand Central there is no change.

AKRON, OHIO.—Akron's new Academy of Music was opened on the evening of Feb. 3, the Union Square Theatre company, in A Celebrated Case, occupying the boards. They played two nights to splendid houses. Route as follows: Massillon 5th, Alliance 6th, Salem 7th, Johnstown, Pa., 8th, Harrisburg 10th, Williamsport 11th, Scranton 12th, Wilkesbarre 13th, Easton 14th, Allentown 15th, Pottsville 17th, Lancaster 18th, Lebanon 19th, Reading 20th, and Norristown 21st. Buffalo Bill Combination will perform at the Academy Feb. 17. Criticism company and Emerson's Minstrels will appear here in March. Warren G. Richards, humorist and mimer, lectured Feb. 5 to good house. Our new academy has a seating capacity of 1,000.

Agnes Robertson.

Miss Agnes Robertson will bring back to our old theatre-goers some of the brightest and pleasantest memories of the American stage, memories running back beyond the civil war to the "Siege of Lucknow," and Jessie Brown starting up to life and hope at the sound of the pibroch. Those who have witnessed the rehearsals of her repertoire all agree that time has only brightened the eyes of the "Young Actress," without touching the sweet tones of the voice of Effie Deane, or fettering the elastic step of the Colleen Bawn. Happy the new generation which, knowing Agnes Robertson through the enthusiasm of the past, may now look upon and listen to herself.

It is not invidious to say that no English actress who ever came to America—neither Fanny Kemble, with the glamour of her own youth and inherited genius and the priceless advantages of our own familiarity at that time with the best female acting, nor Ellen Tree—ever won so much genuine popularity of the best sort in this country as Agnes Robertson. Her repertoire was never an extensive one, for her native good sense has kept her from yielding to any temptation to wander into paths unsuited to her own special gifts and graces as an actress. Her frank and piquant physiognomy, her silvery laughter, her rapid and easy alternations from merriment to pathos, her natural charm of gesture and bearing, her clear and sweet voice, and her command over the whole gamut of simple natural emotions, combine to make her peculiarly effective in what are called dialect parts. Her acting is to the stage what the ballads of Scotland, Ireland and old England are to our literature.

Though her American reputation takes us back so far, she is still an actress in the flower of life by reason of the early age at which she entered upon the profession. There is an old proverb which tells us that "They will always be young who are born upon Christmas Day," and she is a Christmas child. At the age of eleven she was singing in childish characters in Edinburgh, the city of her nativity, and she made her debut as an actress when only thirteen years old. She had scarcely reached eighteen years of age when she appeared successfully in London as Nerissa in the Merchant of Venice. Since then there is no part of the globe wherein the English tongue is a legal language which she has not professionally visited, and none in which she has not become a popular favorite. Many a year yet must roll away before, like Dejazet—who might also have been born on Christmas Day—Agnes Robertson can find an excuse in the almanac for saying, "Ah! monsieur, when we are young and prematurely beautiful we are not actresses, and when we become actresses the ill-natured say that we are no longer young and beautiful."

A Fox Chase.

[From the Phila. Times.]

The Central Station had been hardly cleared of the Enoch's excitement and crowd; Magistrate Smith had accepted the last bail and was ready to go home at one o'clock yesterday morning, when the Chief of Police received a dispatch from the Ninth district station-house, at Twenty-third and Brown streets, stating that Robert Fox was there in custody on the charge of threatening to kill his wife. The Chief at once telegraphed: "Bring him down." It was nearly three o'clock when Officer Hewitt brought Fox into the basement, followed by Officer Black with George W. Stinson, Fox's treasurer. Fox was considerably under the influence of liquor, and in a half-madish sort of way held out his hands to the Chief and his treasurer were "stunned" before the Magistrate's desk. Fox gave his name as John Stinson, said he was forty-five years of age, resided at 1901 Green street. Officer Black identified him as follows: "At twenty miles

last night I was standing at the corner of Nineteenth and Spring Garden, when I heard the cry of 'Murder! murder! police! police!' I ran up to Nineteenth and Green and there I saw Mrs. Fox, with her head out of the window, very nervous and scared. I asked what was the matter. She told me that her husband was in the backyard trying to break in. She said that he had called her a bad name, prefixing it with his favorite 'bloody,' and threatened to shoot her. She begged of me to take the men away, and arrest them. The other officer and I then went around to the side wall and jumped the fence and found Stinson standing in the yard; I found Fox up in the hayloft of the stable, alongside of a feed bin, all covered over with cobwebs and very dirty. He asked me what authority I had to break into his property."

The magistrate then asked Fox what he had to say.

"Why, nothink," said Fox. "George (referring to Stinson) knows half about it. He was just a trying to put my key into the deadlatch when she raised the window and 'olled bloody murder. We ran into the yard; didn't we George? That's all."

"Well, I'll hold you both in \$600 to appear on Monday at ten o'clock," was the Magistrate's decision.

"Lock 'em up," was the order given, and when the Sergeant laid his heavy hand upon Fox he was inclined to resist, but he was hustled behind the bars and then searched. There was nothing in the way of a deadly weapon about him, and his diamond pin, gold watch and chain and \$3.28 in cash were locked up for safe keeping.

After the arrest Mrs. Fox personally appeared at the Ninth District station-house and swore to the facts as stated by the officer, and added that Fox had drawn a pistol on her; also, that she had not seen him before for six weeks. Fox and his treasurer were walked down to the Central, and throughout the trip the former seemed to have no care on his mind. He expressed his supreme contempt for the entire police force, and gave allegiance to the Mayor with, "I guess we'll run 'im for Hesperus next."

Early Sunday morning Fox and his treasurer, having failed to secure bail, were sent down to the County Prison. During the afternoon they obtained the required security and were released.

Reading in Bed.

Many will remember the anecdote told of Macaulay on his first circuit—how he was seen, when the hour of bedtime came, to take up a large candle, and a still larger book, and betake himself to his room; and how, on being warned of the danger that not only he was incurring, but, through him, all the people in the house, he replied with astonishing volubility that having been in the habit of reading in bed for many years in a house containing all who were nearest and dearest to him, he was not then going to give up a favorite habit for the sake of a few Leeds bagmen. Yet it is a practice which is a source of peculiar pleasure to many thousands of people, and which, with the exercise of such ordinary precautions as the most careless of mortals are in the habit of observing every day of their lives, can be indulged in with as much safety as can be insured by any merely human beings. Some estimable individuals there are, mostly of the softer and more fearful sex, and generally somewhat stricken in years, who will never suffer the luckless wight, no matter how near or dear, once convicted of that unpardonable sin, to lay head beneath their roof again. Good souls they are, and actuated solely by the warmest and purest desire for the welfare of the human race, yet surely a little unreasonable in their care. So the affectionate mother of story exacted from her son a promise that he would never go near the water till he had learned to swim; and so the old gentleman—never went to his rest without a dismal remembrance that he had heard say his grandfather died in his bed. A lighted candle in the hand of a gentleman who has dined something too "severely" may, no doubt, do much mischief; a long weak flaring unprotected hard by a pair of delicate curtains, is unquestionably a gruesome sight. But the majority of gentlemen betake themselves, we trust, to their rest in a state of decent sobriety; and certainly the majority of men prefer to sleep on a curtailless pillow. Given the low sofa bedstead, free from all curtains or superfluous drapery, on which all sensible men prefer to court their slumbers, and a table planted firmly on its legs, large enough to hold the book and the candle, which always should, and in most well-ordered houses does, burn within a glass shade, and what danger, we ask, can result to anybody or anything? In such circumstances the reader might even fall asleep, book in hand, and no harm arise; for what indeed, under such conditions, is the fatal candle but a kind of glorified "night light"? We admit that the man on whom Morpheus can steal with so stealthily an approach and overcome with so instant an onset, could never be regarded as truly safe, either to himself or to his neighbors, anywhere out of a padded cell. Think, too, of the inestimable blessing that a book in bed can give; of pain and sickness soothed of the troubled mind lightened, of long, sleepless hours passed lightly and happily, all with the help of those little printed pages. One who reads much has confessed that he never takes the book in hand with so supreme a sense of happiness and freedom from all care and trouble as when he has settled himself upon his pillow; and some we know who, no matter at what hour or in what circumstances they may seek their bed, can never close their eyes to sleep till they have glanced over, it may be no more than half a page, of some novel, or a stanza or two of verse.

Mayor Stokely of Philadelphia has, in compliance with the act of Assembly giving him the power to license all properly conducted places of amusement, issued permits to the following-named places for this year: Walnut Street Theatre, Arch Street Theatre, Museum, Ninth and Arch; South Broad Street Theatre, American Mechanics' Hall, New National Theatre, Morton Hall, Red Men's Hall, Anatomical Museum, Arch Street Opera House, Odd Fellows' Hall, Grand Central Theatre, Musical Fund Hall, Miller's Winter Garden, Enoch's Varieties, Carncross & Dixey's, and Academy of Music.

Louise Pomeroy has entirely recovered from her recent injuries and the amateurs of Shreveport gave her a benefit. The railroad company paid the company \$3,000 besides their expenses. Of this Miss Pomeroy received \$2,000, the manager \$350, Mrs. Willis \$200, and the remaining \$450 was divided among the other members of the association.

John Stinson has made a happy trip with the Celebrated Case. He played in that of Edwin Byron. His last week was over \$6,000.

DATES AHEAD.

A. Anderson, Mary and combination, Titusville, Pa., 13th; Erie, 15th; Academy of Music, Buffalo, 17th, four nights; Rochester, 21st, 22d; Syracuse, 24th, 25th; Academy of Music, Brooklyn, under J. P. Smith, 27th, one week.

B. Buffalo Bill and combination, Parker, 13th; Newcastle, 14th; Youngstown, 15th; Akron, 17th; Massillon, 18th; Canton, 19th; Alliance, 20th; Steubenville, 21st; Wheeling, 22d; Zanesville, 24th; Chillicothe, 25th; Columbus, 26th; Springfield, 27th; Dayton, 28th; Terre Haute, March 1st; Cincinnati, 3d, one week, and close, Buffalo Bill going West on a scouting expedition.

C. Barrymore's Diplomacy party, consisting of Maurice Barrymore, Signor and Signora Majeroni, and Mrs. A. F. Baker, under Manager Zimmernan, Atlanta, Ga., 13th, 14th and 15th; Montgomery, 17th, 18th, and 19th; Mobile, 20th, 21st, and 22d; New Orleans, 23d, one week.

D. Boston Museum Pinafore combination, Providence, R. I., 14th, 15th; Worcester, Mass., 17th; Springfield, 18th; Holyoke, 20th; Norristown, 21st; Theatre, this week; Boston Theatre, Feb. 17, two weeks.

E. Barrett, Lawrence, Ford's Theatre, Washington, Feb. 10; Walnut Street Theatre, Phila., Feb. 24.

F. Barlow, Wilson, Primrose & West's Minstrels, San Francisco, this week and until further notice.

G. Collier's Celebrated Case combination, Wilkesbarre, Pa., 13th; Easton 14th; Pottsville, 17th; Lancaster, 18th; Lebanon, 19th; Reading, 20th; Norristown, 21st; Wilmington, Del., 22d; Trenton, N. J., 24th.

H. Colville Folly Troupe, Globe Theatre, Boston, 10th, two weeks.

I. Coombs, Jane, and combination, Louisville, Ky., 14th, 15th.

J. Crandish, Ada, McVicker's Theatre, Chicago, Feb. 3, three weeks; Col. Slinn's, Brooklyn, 24th, one week; Broadway Theatre, N. Y., March 10.

K. Claxton, Kate, and combination, Montgomery, Ala., 21st and 22d.

L. Chaffran, Henrietta, and combination, Petersburg, Va., 20th; Little Rock, Ark., 27th and 28th.

M. Crane and Robson, New Orleans, 10th; Washington, 17th, each one week.

N. Davenport, Fanny, and combination, Bloomington, Ill., 13th; Peoria, 14th; Quincy, 15th; Peoria, 17th; Davenport, Ia., 18th; Dubuque, 19th; Madison, Wis., 20th.

O. Emmet, Joe, and combination, Danville, Ill., 13th; Peoria, 14th; Davenport, Ia., 15th; Burlington, 17th; Keokuk, 18th; Quincy, Ill., 19th; Hannibal, Mo., 20th.

P. Elster, Effie, and combination, Walnut Street Theatre, Philadelphia, Feb. 27, one week.

Q. Eyttinger, Rose, California Theatre, this week.

R. Fechter, Charles, Howard Athenaeum, Boston, Feb. 17.

S. Gray, Ada, and company, Michigan City, 13th; Laporte, Ind., 15th; South New Orleans, 15th; Goldthold and Rial's Uncle Tom's Cabin, Rockford, Ill., 18th.

T. Hess Opera Troupe, Tremont Opera House, Galveston, this week.

U. Haverly's Mastodon Minstrels, Grand Opera House, Cincinnati, this week; Booth's Theatre, Feb. 24th, two weeks.

V. Janaschek and combination, Hooley's Theatre, Chicago, 10th, one week; Burlington, Ia., 21st; Leavenworth, Kas., 29th.

W. Knight, George S., and combination, Springfield, Mass., 20th.

X. Lotta and combination, Olympic Theatre, St. Louis, this week.

Y. McCullough, John, with T. W. Davey's combination, Academy of Music, New Orleans, 9th, two weeks; Galveston, 24th, one week.

Z. Macaulay, Barney, Leland Opera House, Albany, Feb. 10, for one week; Holyoke, Mass., Feb. 19th.

AA. Murphy, Joe, and combination, DeBar's Opera House, St. Louis, this week; closes his season there.

BB. Mayo, Frank, Arch Street Theatre, Philadelphia, this week.

CC. Mapleson Opera Troupe, Academy of Music, Philadelphia, this week and next.

DD. Academy of Music, New York, Feb. 24.

EE. Mayhew, Kate, Park Theatre, Brooklyn, Feb. 17, one week.

FF. Mitchell, Maggie, Park Theatre, Brooklyn, this week; Lancaster, Pa., 20th; Wheeling, W. Va., 25th.

GG. Modjeska, Memphis, Tenn., 10th, one week.

HH. Nobles, Milton, and combination, Fort Worth, Tex., 14th; Dallas, 15th; Shreveport, 17th, 18th; Marshall, 19th; Jefferson, 20th; Little Rock, Ark., 21st.

II. Oates, Alice, Haverly's, Chicago, this week.

JJ. Park Theatre Company, from Park Theatre, N. Y., to Park Theatre, Pottsville, 10th; Arch Street Theatre, Philadelphia, 17th, one week.

KK. Pomeroy, Louise, and combination, Bryan, Texas, 13th; Hempstead, 14th; Brenham, 15th; Austin, 17th, 18th; Houston, 19th, 20th, 21st.

LL. Rogers, Genevieve, and troupe, Chattanooga, 13th; Nashville, 14th 15th; Little Rock, Ark., 17th, 18th; Texarkana, Tex., 19th; Marshall, 20th; Shreveport, 21st, 22d, 23d; Dallas, 24th, 25th; Fort Worth, 26th, 27th; Sherman, 28th and March 1st.

MM. Raymond, John T., Sacramento, Cal., 13th, 14th, 15th; Carson, Nev., 17th, 18th; Virginia, 19th, 20th, 21st, 22d.

NN. Rice's Evangeline troupe in H. M. S. Pinafore, Newark Opera House, 13th; Trenton, 14th; Erie, Pa., 17th; Titusville, 18th.

OO. Rowe, George, Pavcoff, any combination, Lancaster, Pa., 17th; then Oil Circuit.

PP. Salisbury's Troubadours, Gaiety Theatre, Boston, this week.

QQ. Standard Theatre Almost a Life combination, Academy of Music, Cleveland, 10th, one week; Indianapolis, 17th, 18th, 19th; Terre Haute, 20th, 21st, 22d; Chicago, 24th, one week.

RR. Strakosky Opera Troupe, Boston Theatre, 17th, 18th, 19th; Providence Opera House, 20th; Hartford, Roberts' Opera House, 21st; New Haven Opera House, 24th, 25th; inauguration of New Opera House, Burlington, Vt., 26th, 27th, 28th; March 1, Academy of Music, Montreal; 3d, 4th, 5th, 6th, Grand Opera House, 7th, 8th, St. James' Hall, Buffalo, 10th, 11th, Opera House, Toledo, 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit, 17th, one week, McVicker's Theatre, Chicago, 24th, and 25th, Academy of Music, Milwaukee.

SS. Thompson's, Den, Joshua Whitcomb company, Buffalo, 10th, 11th, 12th; Rochester, 13th, 14th, 15th; Albany, 21st, 22d; Washington, 24th, each one week.

TT. Thompson, Charlotte, Port Huron, Mich., 13th; Bay City, 14th, 15th; Jackson, 17th, 18th; Kalamazoo, 19th, Fort Wayne, 20th.

UU. Williamson, Mr. and Mrs., and combination, Grand Rapids, Mich., 14th and 15th; Opera House, Pittsburg, 24th.

VV. Warde's Diplomacy party, consisting of Messrs. Warde, Dalton, Turner, Misses Monk, Edmondson, and Taylor, under manager Phil Simmonds, Ottawa, Canada, Feb. 17th, 18th and 19th.

WW. Weatherly's Frolic troupe, Standard Theatre, San Francisco, this week.

XX. Ward, Genevieve, Black's Opera House, Providence, 10th, 11th, 12th, and 13th; Fall River, 14th.

YY. Mrs. Mary K. Dorney, wife of Mr. Richard Dorney, advertising agent of the Broadway Theatre, died on Tuesday of last week. The lady was at one time a member of the late G. L. Fox's company at the Olympic.

SPECIAL NOTICES.

THE GREATEST NOVELTY OF THE AGE—MR. INDIG AGAIN ON THE FIRST DECK.

Nothing of late in the line of Dress for the Stage has so taken us by surprise as Mr. INDIG's contemplated production in the way of a tight, the cost of which is to be \$100 per single pair. This is something really exorbitant; we have seen goods of this kind at \$25, and even as high as \$30, but when he offers an article at \$100, it certainly takes our breath.

The actual cost of this article will exceed \$85. When asked who would be the lucky possessors of a pair of these costly tights, Mr. INDIG answered such ladies as Lizzie Webster, Eliza Weatherly, Nellie Larkelle, and others in the burlesque line, who at all times make it an object to obtain the handsomest article money can procure.

We certainly await with considerable anxiety to see a pair of these millionaire coverings, as Mr. INDIG's past productions have proved great successes. We really look forward to something wonderful in this the latest production of this progressive manufacturer.

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Bloom makes a second specialty of Theatrical Costumes, and many of the leading artists upon the stage in the metropolis and elsewhere look to him for their supplies, and there is nothing an actor or actress can want or is likely to want, but may be had at very short notice, the designs always fresh and quality always excellent. Whether silks, satins, brocades or gauzes are wanted, plain or in a combination of harmonies, the order can be filled and a lady may make her entrance as an ordinary woman of society, and make her exit as Marie Stuart, fresh from the hands of skillful Miss Ferguson, whose finger tips are full of wonderful transformations.

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